

# MUSICAL AMERICA

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## ECLECTICISM WILL BE STRANSKY'S AIM

**Philharmonic Society's New Conductor Outlines Plans for His Programs**

"MY wish is for the greatest possible eclecticism in the matter of schools and composers," said Josef Stransky, the new conductor of the New York Philharmonic Society, in Berlin, on Monday last, when a correspondent for the New York *Herald* interviewed him with regard to the nature of his program for the Philharmonic concerts. "I believe that my task will be comparatively easy, for the reason that certain works specified by the committee of the Philharmonic accord naturally with my own preference, belonging as they do among the noblest compositions in musical literature. Consequently, I venture to hope that the set of programs I have submitted will suffer only minor changes. Naturally, they must be regarded in a certain sense as tentative and subject to the final judgment of the manager and the executive board."

Honor will be done to the memory of Mahler in a commemorative concert, as already stated in *MUSICAL AMERICA*, the program submitted to the committee by Herr Stransky being composed of Mahler's Fifth Symphony and the noble mortuary music of Beethoven's "Eroica" symphony. Another memorial event will be a program in commemoration of the hundredth anniversary of Liszt's birth, the outstanding feature of which probably will be the Dante symphony.

"On the whole," continued Herr Stransky, "I am not in favor of 'composer' programs, as the choice is inevitably too limited in culling material for a single program. Particularly in such an extended series of concerts as is the custom in New York I find a better insight into a composer's productivity is gained by including his works of various genres in the program where they most logically fall."

"Far preferable, to my mind, is it to give occasional national programs, inasmuch as during the course of a French, German, Slav or American program, as the case may be, an interesting glimpse is afforded of the trend of music making in that particular country and of the predominant racial characteristics."

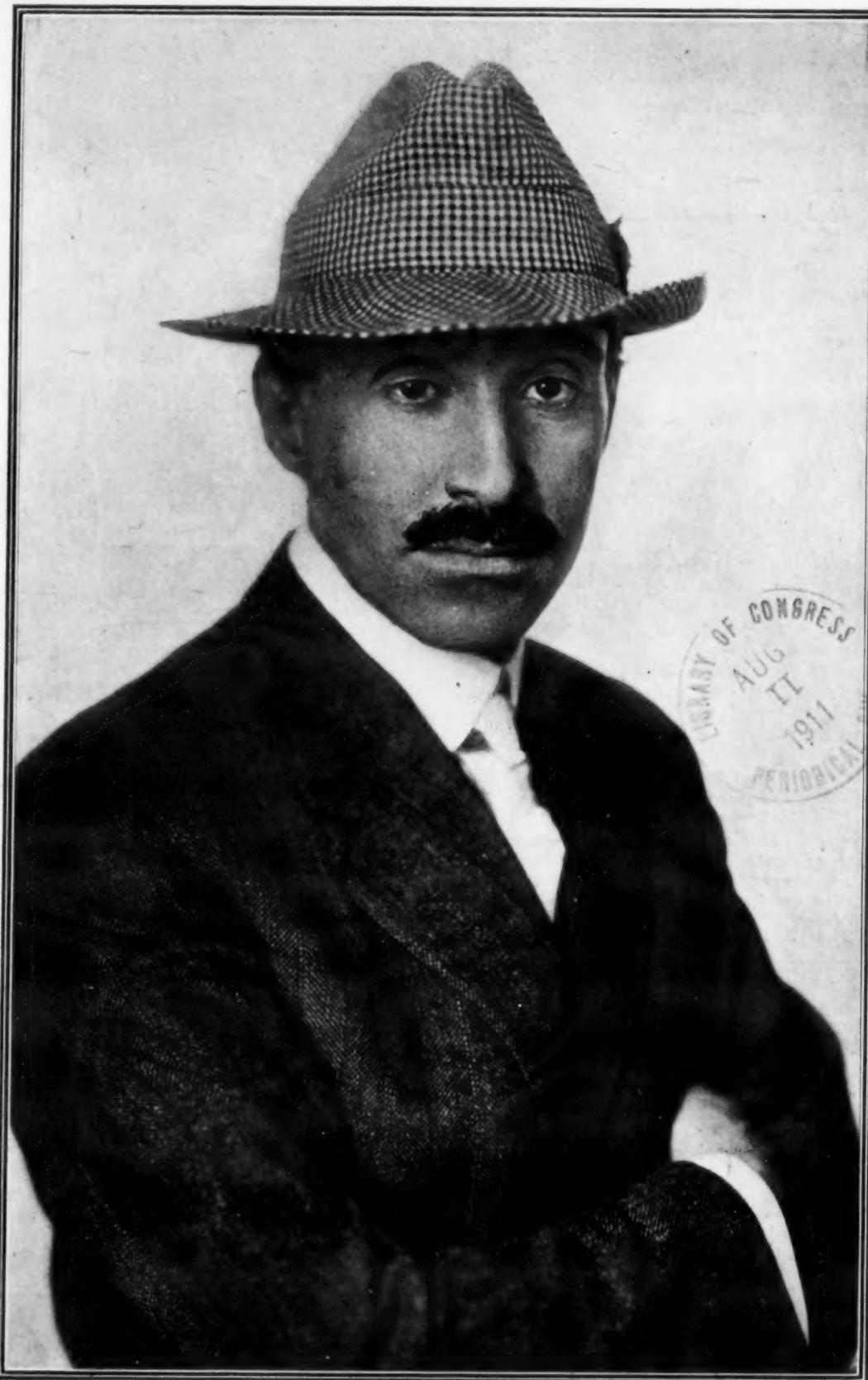
"According to the program scheme as I have outlined it the pendulum will swing pretty steadily from the classicists to the representations of the ultra-modern school. There will be a number of important novelties and older works, which are so rarely heard as to have the effect of quasi-novelties."

"Peculiar interest will undoubtedly attach to the first American production of Felix Weingartner's Third Symphony in E Major, which had its European premiere in Vienna last season, and it will also give me peculiar pleasure to introduce in America Max Reger's new 'Lustspiel Overture,' as well as his earlier 'Hiller Variations.' When the latter work was included in one of my Berlin programs last season it brought me a cordial letter of appreciation from the composer and the flattering assurance that he meant to honor me by dedicating to me one of his forthcoming orchestral works."

"Another interesting novelty will be a 'Scherzo Fantastique,' by Josef Suk, whom I regard as the most gifted of the younger Slav composers. He is the second violinist of the far famed Bohemian String Quartet and the son-in-law of Anton Dvorak."

"This reminds me that I hope to produce a posthumous symphony by the great Bohemian composer, and to interest American audiences in Bruckner's Fifth Symphony, with its impressive finale, so strongly stamped with the Bruckner characteristics, in which an auxiliary brass force—horns, trumpets and trombones—carries the choral over the double fugue of the regular orchestra."

When Herr Stransky enters upon his



GEORGE HAMLIN

Photograph by Matzene Co., Chicago

**Chicago Tenor Who Has Won an Envious Reputation Throughout America as a Concert Artist, and Who Will Make His Operatic Début Next Season with the Chicago Opera Company**

duties with the Philharmonic Society he will just have turned forty, having been born in September, 1872, at the little Bohemian town of Humpolts. His father, a village school teacher, was a man of strong musical tastes and as he both sang and played the violin, the Stransky home had the much coveted musical atmosphere. Fortunately for the young Stransky, his father received a promotion which took the family to the music-loving city of Prague, and here personal contact with such men as Fiebig and Dvorak fanned the flame of the boy's musical predilections.

Music, however, was relegated to second place in his education, as his parents wished him to study medicine. Herr Stransky, therefore, matriculated at Prague University, but he managed to find time to organize an academic orchestra and give with it successful public performances.

Following the Continental custom of university education, he was sent to Leipzig and later to Vienna. It was in this latter city that he had the good fortune to attract the attention of Anton Bruckner. This friendship with the great Vienna symphonist was perhaps the most decisive factor in bringing Herr Stransky to a realization

of the fact that he could not serve two masters.

It was with a heavy heart that he returned to the parental roof, at the age of

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### Puccini's Next Opera Not on Dutch Subject

ROME, Aug. 5.—Although it is known that Puccini is at work on a new opera, it is said that the work is not to be based on a libretto with a Dutch subject. Holland, with its quiet, homelike atmosphere and quaint peasantry, has been in the composer's thoughts a long time, and he has seriously considered an opera based on the life of Franz Hals. But for the present, at least, it is said, he has given up the idea of a Dutch subject.

### Mischa Elman to Return in 1912-1913

The Quinlan International Musical Agency announced on Tuesday that arrangements have been perfected for the return of Mischa Elman, the violinist, to this country during the season of 1912-13.

## EUROPE ENVIOUS OF AMERICAN OPERA

**Concedes Metropolitan Highest Rank, Says Kahn, and Admires Its Cosmopolitanism**

OTTO H. KAHN, of the Board of Directors of the Metropolitan Opera House, returned to New York from an automobile tour of Europe, Monday, August 7, bringing with him the word that Europe is becoming jealous of American prestige in the giving of opera.

"The feeling abroad has come to be," said he, "that we possess the best opera company in the world here in New York. They realize that our productions rank with the best given anywhere and, in fact, regard our ordinary performances as of 'festival' character. They complain because we are taking the best singers away from Europe."

"The New York public understands opera better than any other and discriminates more quickly between good and bad singing. The Germans are more musical, but they do not demand good singing."

"Foreigners generally admire our system of giving opera in the language in which it was originally written, and they do not quite understand the present cry for opera in English. They cannot afford our system abroad and most of their opera is translated. Nevertheless, they will tell you that, artistically speaking, our way is far better than, say, to have 'Carmen' sung in German in Berlin and 'Tristan' in Paris in French. If they could afford to pay the expense of having what amounts to three or four companies singing in different languages, as we do at the Metropolitan, they would undoubtedly do so."

"I favor opera in English, but I do not favor translated opera. I believe thoroughly in encouraging opera in English, but only when written by native composers and on American themes. We in America have great architects, painters and men of letters and there is no reason why we should not have great composers. When they come they will receive the hearty encouragement of the Metropolitan company."

Mr. Kahn hinted that some change might be made in the plan for bringing the Russian Imperial Ballet to the Metropolitan. If a change should be made it would be because of the necessity of giving up the stage to the ballet for rehearsals more frequently than would be practicable. The organization includes one hundred persons and is so expensive that it is necessary for it to give an entire entertainment by itself. Rehearsals would have to be held about three times a week and this would upset arrangements for the rest of the repertoire. However, it does not necessarily follow that the ballet cannot appear at some other theater if the Metropolitan stage is found unavailable.

Mr. Kahn said that he had heard Strauss's "Rosenkavalier" in Vienna and that he considered it much inferior to "Salomé" and "Elektra." As for Oscar Hammerstein in London, Mr. Kahn was sure that if anybody in the world could awaken Londoners to an appreciation of opera Mr. Hammerstein would, with his daring and original methods. "He has built a beautiful opera house," said Mr. Kahn, "and he deserves success."

### Minneapolis Orchestra to Play in New York and Boston This Season

MINNEAPOLIS, MINN., Aug. 7.—The Minneapolis Symphony Orchestra is to invade the East next season, going as far as the Atlantic Coast and giving concerts in New York and Boston.

Wendell Heighton, manager of the orchestra, is now in the East making final arrangements for the tour, which will be the first turn in the musical tide that for so many years has been flowing from East to West. This turn marks a significant epoch in musical affairs in America, and that to the Minneapolis Orchestra is to fall the honor of being the first body of its kind to be carried by its current is a tribute to the genius of Conductor Emil Oberhoffer and his musicians.



## MACDOWELL'S CHAMPION ABROAD

Augusta Cottlow Returns from Two Seasons in Europe During Which She Has Made the Works of the American Composer Almost Better Known Than in New York—The Dearth of New Piano Concertos of Importance

IT has hitherto been regarded as a daring breach of convention for an eminent musical artist to return to America from her European peregrinations in the dead vast and middle of the Summer. But for persons with personality there is always more or less fascination in unconventionality, and so the course of musicians occasionally does take its way westward while the weather is still hot. The latest one to reverse the established condition of things is Augusta Cottlow, the American pianist, whom Americans have been

like those of Chopin. On one occasion I was requested to change its place on the list so that the critics, who were obliged to leave the concert early, should not be obliged to miss the work. The 'Norse,' too, has been much favored. The 'Keltic' does not appeal to me quite as much as the 'Eroica.' There is nothing in it that has the marvelously original color of the scherzo in the latter. Besides, its moods are not so diversified and as its beauties unfold themselves in full measure only after repeated hearings its appeal to audiences is not immediate. The power of the finale of the 'Eroica' is simply tremendous. When I play that movement I no longer appear to be in control, but it seems to have gained complete ascendancy over me and literally drives me along before it.

"And yet when some one once gave these sonatas to Harold Bauer to look over he returned them with the declaration that they were, after all, 'only chord work.'

"As encores after the sonatas I generally play one of the short pieces of the 'Woodland Sketches' or 'Fireside Tales.' The 'Water Lily,' from the former, seems completely to captivate audiences. Yet I think one must not be indiscriminate in performing these short pieces at a recital. 'To a Wild Rose,' for instance, is almost too short. It is over before one knows it. And much of its fragrant charm is dissipated in a large space and before an enormous crowd. But aside from these considerations it is a good plan, I believe, to select several numbers of a set and play them as a single group on the program.

"I have a great fondness for Debussy—in small quantities. For this reason I never make it a practice to place more than two of his works on a single program. Debussy's music is much like a handkerchief saturated with strong perfume. It stifles, overcomes and sickens you if you get too much of it. It is like the powerful scent of the tuberose. I once heard an eminent pianist play five Debussy pieces on a program and I quickly saw that he had made a mistake. At the same time I believe it is foolish to talk of Debussy's harmonies as illogical or to speak of his lack of form. If you will take the trouble of examining the majority of his piano pieces you will see that they are in simple three-part form."

Miss Cottlow, like every other pianist at some period or other of his existence, has been busy of late hunting that coy and elusive animal, the "good, new concerto." New concertos, of course, are to be had for the asking, but good ones—that is quite another matter.

"After several years of hunting," said Miss Cottlow, "I have come to the conclusion that MacDowell's D Minor is still the best since Tschaikowsky. It is beautiful, poetic and truly inspired in its themes and coloring. I have searched in



Miss Cottlow in Her Berlin Studio



Miss Cottlow back on American soil, with her nephew

wishing back in their midst for the last two years, but who was not to be coaxed from Europe till she had played there to her heart's content.

Miss Cottlow came back on Wednesday of last week aboard one of those "nine-day boats"—so called because they generally take eleven days to make the trip. She might have landed earlier in the week, but the steamer was held up at Quarantine for more than a day. Though Miss Cottlow was "so near and yet so far" she acted philosophically and made the best of it. Very late in the evening the first cabin passengers were permitted to land. The pianist had braced herself in the expectation of fearful stress and turmoil when it came to the ever-hateful baggage examination, but here another disappointment awaited her. The estimable custom officials were so infuriated at the thought of being obliged to remain on duty till late that they forgot all about being impolite and neglected to strew the contents of her trunks over the dock. But Miss Cottlow is, above all things else, conscientious, and so she cheerfully declared all that was declarable and paid duty without a murmur of dissatisfaction. It should be understood that while the pianist is a true citizen—or shall one say "citizeness"—of the U. S. A., she also bears the official designation of "non-resident" by virtue of her two years' absence.

Miss Cottlow has been busy teaching the foreigners some things about our music in general and that of Edward MacDowell in particular. Her teachings have been so effective that many a German city knows MacDowell's sonatas better than—we almost blush to say it—New York.

"And they have never failed to give evidence of their liking for them," said Miss Cottlow to a representative of MUSICAL AMERICA the morning after her arrival. "My efforts in behalf of these compositions has been persistent and I have not played a single program upon which at least one did not figure. The public has applauded them rapturously, the critics have written at length and without any dissent concerning their beauties. It has been my custom to place the 'Sonata Eroica' on my programs after a Chopin group—it is music that fits particularly well after romantic products

vain for better. I was on the point of playing the concerto of Mrs. Beach, but I had to give up the idea when I found that only the first movement was worth while. I am sorry, too, very sorry, for I esteem Mrs. Beach not only as one of our foremost American composers but as one of the foremost women composers of the world. The Rachmaninoff concertos are not of equal value throughout, either. That of Pierné is poor stuff. In short, I have been able to find nothing to suit my purposes. Some of them are good, but why play music that is merely good? I believe in giving only the best and cannot bring myself to assume the attitude of those who are content to play any kind of American music just because it happens to be American or any kind of modern music of any country just because it happens to be modern. It is a waste of time and it does more harm than good. How can we place on a program music that will make a sorry showing beside that of the great masters?

"The artist in performing new works may find something which appeals strongly to him, but not to the public. In that case I am opposed to its performance. An artist has his duty toward the audience and toward the conductor as well as to himself. Busoni overlooked that once when he insisted that Nikisch conduct the Novacek Concerto for him. There was a serious altercation between the two over the matter, and though Nikisch did conduct the thing once at the Gewandhaus in Leipzig he and the pianist did not speak for years thereafter. I have known talented musicians and critics to wax ecstatic over certain concertos, but no sooner had I examined them than I found them to be totally unsuited to my needs."

Americans have become a musical force to be reckoned with in Germany, asserts Miss Cottlow. "In the opera houses there are something like 150 American singers. Then there was the production of 'Poia'

last year. It is foolish to say that there was strong feeling against the work because it was that of an American. There was no ill-will towards the composer and the very fact of the opera's acceptance at the royal institution is in itself proof of this. It was a young American named Grimberg, moreover, who lately won second prize in the *Signale* contest. That young man, I am sure, has a wonderful future before him.

"Germans, as I have said, love MacDowell's music. He was something of a German himself, having lived and studied there so long. In Frankfurt I saw exhibited a beautiful picture of him at the age of eighteen. I would give anything to possess that picture. The Germans can also appreciate other good American music, as they showed when I played in Arthur Foote's piano quintet. I had already played that work with the Olive Mead Quartet when I was last here. After we had introduced it in Germany I was honored with a charming letter of thanks from Professor Foote himself."

In the course of her German travels Miss Cottlow visited the home of Liszt in Weimar. In one of the appended photographs she is shown standing by the Hungarian master's desk, while nearby stands Pauline, the composer's old servant, who, together with her husband, was in his employ for more than thirty-five years and to this day honors and venerates his memory.

H. F. P.

### OPPOSITION FOR OSCAR

Paris Hears That Beecham and Others Will Give Opéra Comique in London

PARIS, Aug. 5.—Oscar Hammerstein will not be without opposition next Fall when he opens his new London opera house. Paris hears that Thomas Beecham, the impresario; Mr. Chappell, the music publisher, and George Edwardes are to combine forces to give opéra comique on a large scale at some commodious London theater.

It is said that the three mentioned have asked Albert Carré, manager of the Paris Opéra Comique, to join them and to aid with his artists and productions. M. Carré is in Buenos Ayres, where his wife is singing, so that nothing definite can be learned as to his position at the present time.

### Hammerstein's Chef d'Orchestre

PARIS, Aug. 5.—It is stated here that M. Cherubini has been engaged by Oscar Hammerstein as *chef d'orchestre* for his London opera house. M. Cherubini is an Italian who has conducted opera at the Trianon-Lyrique in this city for a number of years. Victoria Fer, who is to sing for Hammerstein, and whom he regards as a particularly valuable "find," is singing this Summer at Aix-les-Bains and glowing reports are being received of her good work.

### Damrosch Gets New Elgar Symphony

Sir Edward Elgar's Second Symphony, in E flat, has been obtained by Walter Damrosch for the Symphony Society of New York, and he will give the work its first performances in New York at the society's concerts at the Century Theater on December 8 and 10.

Lilli Lehmann is spending the Summer near Salzburg, as usual.



Augusta Cottlow, the American Pianist, in Liszt's Room in Weimar, Standing Beside Liszt's Desk, with Pauline, the Master's Old Servant



## PREPARING THE SCENERY FOR BOSTON'S NEW OPERATIC PRODUCTIONS

### Artist Stroppa and His Work for the "Forêt Bleue"—His Results the More Remarkable Because Accomplished with Very Little Technical System—Mechanical Equipment of the Boston Opera

BOSTON, Aug. 5.—When Louis Aubert's opera, "Forêt Bleue," is presented for the first time anywhere next season at the Boston Opera House it will be staged with particular care and completeness, as it is Henry Russell's intention to make the *première* one of the most brilliant in the history of the Boston opera.

"La Forêt Bleue," as explained before this in *MUSICAL AMERICA*, is the work of the librettist, Jacques Chenevière, and the contemporaneous French composer, Louis Aubert. Chenevière has woven variations about the three tales of Perrault, "Little Red Riding Hood," "Hop o' My Thumb" and "The Sleeping Beauty." Most of the characters included in these immortal fairy tales of the seventeenth century are present in "La Forêt Bleue." The opera is in three acts, with a prologue. The children—for the *Prince Charming* and the *Sleeping Beauty* are as much children as any in the plot—are watched over through many vicissitudes by the fairies and more particularly by the *Good Fairy*, their guardian



Zina Brozia, One of the New Sopranos for Next Season with the Boston Opera Company—She Will Have One of the Important Roles in "Forêt Bleue"

spirit. In the prologue the fairies are heard singing before the dawn, their shapes vaguely visible in the morning light. Pietro Stroppa, the Italian artist who has painted much of the excellent scenery thus far constructed for the Boston Opera House, has designed for the prologue of this first act a curtain which reflects in a fanciful manner the thought of the librettist.

The scenery for the first act proper, reproduced herewith, shows the village inn the house of *Red Riding Hood* and the dilapidated dwelling of *Hop o' My Thumb*, in the brightness of the early morning. The curtain for Act II furnishes intimation of what is to follow. In that act thanks to the guardianship of the *Good Fairy*, *Red Riding Hood* and *Hop o' My Thumb* are concealed from the *Ogre* and the *Wolves* as they are sleeping, and to the *Prince Charming* is shown the palace of the *Sleeping Beauty*, hitherto concealed by the dark woods, but not, it seems, so very far distant. To convey this idea Mr. Stroppa has designed a wood scene, with a gentle and radiant light streaming down from above, and through the shimmer of this light is seen, vaguely, the wonderful castle. The scenery for the act consists simply of a forest picture, the ground heavily strewn with flowers, according to



Scene of First Act of "La Forêt Bleue," Just Painted by Artist Stroppa—This Opera, by Aubert, Will Have Its First Performance Anywhere at the Boston Opera House Next Season

an observation of *Red Riding Hood* when she appears on the stage. And there is a back drop—the enchanted castle. When the curtain rises for the third act there is shown the interior of the palace, the room where the *Princess* lies deep in her enchanted sleep. While the tales of Perrault come from the seventeenth century Mr. Stroppa has not accepted this or any other particular time as the period for his fantasy. He has let his imagination lead where it would, and the interior of the palace in the third act is designed in a kind of brilliant and fantastical rococo style. The ornamentations on the walls and columns are to be very gorgeous, the fresco on the ceiling very warmly painted, with a certain generosity in the matter of cupids and cherubs. The curtain for this act is the symbol of the tales, "They lived happy ever after."

#### Painting Done on the Ground

Mr. Stroppa, in common with most of the prominent Italian scenic painters, employs very little technical system in his work, apparently. The results that he secures are the more incredible. He is assisted at the Boston Opera studio at Swampscott (there is a second studio in the Opera House itself) by his brother, Angelo Stroppa, and his cousin, Guiseppe Norini. Mr. Stroppa can put the scenes which he imagines on canvas or on paper with remarkable sureness and fidelity to the thought and justness of proportion and design with what seems to the layman miraculously little plan or predetermined design. There are very few preliminary measurements, these usually consisting entirely of the measurements for doors, platforms, etc., the impedimenta of the stage. A preliminary sketch is hastily but quite accurately scrawled off on paper. Then these three artists, all coming from a family of well-known scenic artists, unite their forces, place the big canvases on the ground, and with no further preliminaries set out to fulfill Pietro Stroppa's ideas in color as well as form. The Italian artist always uses a long-hand brush and paints on the ground. His manner of securing perspective without much that savors of scientific measurement is rather a mystery to those not of his persuasion. This is not in accordance with the methods pursued in England and America, where the canvas is hung and painted according to rule. The Italian scene-painter, moreover, is expected to be able to deal with any subject or any detail, and his knowledge of each and every department of his craft must be complete. This is less the case with most scenic artists of other nationalities. In France, for instance, a scene will be painted by a number of artists, each of whom is qualified to deal particularly with a certain kind of scenery. Thus for accuracy in all details the scene-painting of France is sometimes inferior to none, while in other instances there will be less breadth and freedom of imagination displayed. The Italians are likely to secure more sweet and more vivid coloring. Mr. Stroppa does not even like to submit preliminary sketches, for he can paint nearly as fast as he can imagine, and when Mr. Russell is in Boston he often alters his canvas several times before its completion, as his thought expands or becomes more clear to himself.

Mr. Stroppa learned to paint nearly as soon as he learned to talk, as most of his

countrymen who achieve artistic distinction in this field do. He studied with his uncle, Cavalier Rovescalli, as a boy, then went to the Academy of Fine Arts at Rome in his fourteenth year, returned from there when he was eighteen, worked some more years with his uncle, was in the service of the Costanzi Theater at Rome, with his brother, for three seasons, and then came to Boston. The Cavalier Rovescalli is one of the most prominent scene-painters of Italy. Mr. Stroppa was twenty when his first scenery was used in the theater.

#### Summer Activities at Opera House

An opera house is usually supposed to be silent in the Summer time, but the Boston Opera House is now a perfect rookery of activity. Another interesting innovation has been made there in the matter of the new cyclorama. This device very considerably facilitates the work of the scenic artists. It consists of an expanse of hundreds of yards of white cloth, which presents an enormous panorama, or continuous painting showing various scenes in natural perspective, or as perceived from the viewpoint of a spectator standing in the center.

Before leaving for Europe last week William MacDonald, the business manager of the Boston Opera House, spoke of the work which had been so rapidly progressing under him through the late Spring and the early Summer. Mr. MacDonald said:



Pietro Stroppa, Scenic Artist of Boston Opera Company

"The scenery for 'Samson et Dalila' is nearly ready and the work on the 'Blue Forest' has already begun. The scenery for 'Pelléas et Mélisande' is to come from abroad, but all the properties and mechanical arrangements are to be constructed in our shops. Some of the mechanical devices necessitated by such productions as 'Samson et Dalila' will tax the ingenuity of our

master mechanics to the utmost; but with the facilities that we have and the appliances that we are constantly adding to our equipment we have no doubt that we will overcome all the difficulties.

"It is not usually known that the actual painting of scenery for an opera, not counting the time necessary for making preliminary sketches and the construction of models, takes from six to ten weeks, and that in order to keep up with the demands created by the constant additions to the repertoire the Boston Opera House is compelled to keep two studios busy the year round. Nor is it an unusual thing to have different sets of scenery for the same production painted at the two different studios. Of course, in the distribution of this work we are governed by the particular talents of our scenic artists.

"When it is known that with the exception of sky borders the fire regulations of the city of Boston do not permit the keeping of any scenery in the theater, it will be readily understood that scenery must be painted long before the initial performance of an opera, for it must be properly adjusted, the men must learn thoroughly the handling of it and become familiarized with the different parts of a performance is to have the desired effect.

#### The Property Department

"The so-called property department, which supplies the stage with all the embellishments that help to transport the hearer into the period in which the opera takes place, faces an exceptionally busy time. There is 'Samson et Dalila,' an opera which calls for Biblical accoutrements. There is 'Pelléas et Mélisande,' with its mediæval surroundings and 'The Blue Forest,' the action of which has no historical period and which consequently makes enormous demands upon the imagination of the man in charge of the properties. Were the three operas I mention the only ones to be put on this year the property department would have a hard task before it; and it will be doubly so in view of the fact that these are not to be the only novelties. Small wonder, then, that we are seriously considering the necessity of a double shift in our work rooms in order to meet the demands.

"This is equally true of the carpenter department, the department that deals with the purely mechanical side of the stage. While we do not contemplate any radical changes in the stage proper we are installing new motors to facilitate the work of the various traps themselves. However, we have already reached the point where we are ready to declare with confidence that the scene of 'Samson et Dalila,' depicting the fall of the temple, will be the most realistic ever seen anywhere, and this in spite of the fact that we do not intend to resort to the methods of the European manager, who ordered bags of dirt and dust to be carted to the theater at the beginning of the performance and had it placed on the top of the temple columns.

"We are boasting, and this without any exaggeration, of possessing the best electrical plant in operation in any opera house in the world; still we do not rest content, and our electricians are very busy trying out new appliances for creating novel lighting effects. The moment the curtain

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## A MANAGER'S TOUR THROUGH EUROPE

R. E. Johnston's Diary of His Summer's Pilgrimage to the Homes of the Great Ones in Music

By R. E. JOHNSTON

JUST returned, on the steamship *Lusitania* last Friday, after a six weeks' tour through Europe, which I enjoyed every minute. I visited London, Brussels, Paris, Lille, Namur, Godinne and Liege in Belgium, and Cologne, Hanover, Berlin, Dresden, Karlsbad, Marianbad, Prague, Pisek, Vienna, Ischl, Salzburg, Munich, Frankfurt, Wiesbaden, Geneva, and returned to London, Liverpool and thence to New York.

In London I saw the last day of the Coronation from my windows in the Savoy Hotel Court overlooking the Strand—it seemed at that time that every artist of importance was in London. I saw Paderewski, Ysaye, Kreisler, Godowsky, Gerardy, Melba, Yvette Guilbert, Cassals, Thibaud, Caruso, who by the way was well again; Campanini, Kussewitzsky, Lilla Ormond, who has been singing in London with great success; Liza Lehmann; Albert Spalding, who met with much success in London.

Attended a reception at Mme. Emma Nevada's home and heard her beautiful daughter, Mignon, who is one of the most charming singers I know.

Attended a reception of Ambassador Reid's, at Dorchester House, on the 4th of July, and the great dinner given at the Cecil Hotel to President Taft's special ambassador, John Hays Hammond, in the evening.

Dined with Paderewski

Dined with Paderewski at the Great Central Hotel and with Ysaye, Campanini and Caruso at "Pagani's."

Dined with Yvette Guilbert at the Piccadilly, and with Mlle. Genée at her beautiful town house, No. 7 Northgate, Regent's Park. Had luncheon with Hammerstein at the Savoy Hotel, and saw his beautiful new opera house at Aldwych, which I hope will prove to be a great success. Also dined with Mr. and Mrs. Fritz Kreisler, at the Savoy Hotel, London.

While in London I arranged with Paderewski for a tour of eighty concerts in this country, during the season of 1912-13, to begin about November 1, 1912. I heard Yvette Guilbert for the first time at Mr. Astor's on July 21. She was on the program with Paderewski and Kubelik. I realized at once why she was not a success in vaudeville in America, and determined to bring her again and place her where she belongs—in concerts—in our best halls and before the best element of people in America. Have engaged Yvette Guilbert for sixty concerts, with a septet of old instruments in "An Evening with Marie Antoinette at Versailles." This very extraordinary artist has been to America several times—and failed artistically—which was most natural, as her art is way beyond vaudeville audiences.

While in London I also visited Mr. and Mrs. Thomas Quinlan and Daniel Mayer.

The home life in England is superb and very superior to our American home life—it is real home life, delightful, beautiful.

In Brussels I dined with Gerardy at his beautiful home, No. 13 Rue Americaine. However, we made no definite arrangements for a tour. I lunched with Yvonne de Treille, who sings as Sembrich did fifteen years ago.

At Home of Ysaye

From Brussels I went to Godinne, to the beautiful country home of Ysaye, where I spent three days, eating, laughing and listening to the great musician. His playing of the Kreutzer Sonata, with his daughter Carrie, a beautiful young woman of twenty, is the finest thing I have ever heard. Ysaye is greater than ever—more extraordinary, more wonderful, as a musician, than any living being.

I engaged Ysaye for one hundred concerts for the season of 1912-13, and his daughter Carrie is coming with him as accompanist.

I visited Liege to hear Gerardy render his decision at the Concours of the Liege Conservatory of Music.

In Paris I heard Dorothy Namara Toye, lyric soprano, with a superb voice, great personality—a beautiful girl—and I engaged her at once for three years.

Mary Garden gave me a luncheon at her lovely home, No. 148 Avenue Malakoff. She is one of the most charming entertainers in the world. There were several celebrated artists at this luncheon, including Lilla Ormond, the young American mezzo soprano.

The day after my arrival in Paris I heard a remarkable Italian tenor, La Bonte, and made a three years' contract with him.

I also saw Mr. and Mrs. Gatti-Casazza (Mme. Alda) and the great Saint-Saëns; also Mme. Chaminade, De Reszke, Plançon and Isadora Duncan.

I met the Countess Luba d'Alexandrowsky, the Russian pianist, at Cologne, and engaged her for three years.



Dorothy Namara Toye, American Lyric Soprano, Whom Manager Johnston Has Engaged to Tour Under His Direction

In Hanover I heard, by appointment, a remarkable young singer, with John Mandelbrot, the accompanist for Alexander Heineemann. This young lady will come to America within the next two years.

In Berlin

While in Berlin I called at the home of Alexander Heineemann and visited his parents. He also has a magnificent home. Mr. Heineemann returns to America next season for a tour of seventy-five concerts and I expect him to repeat the many successes of his first American tour, which he has just completed.

Mr. and Mrs. Xaver Scharwenka gave me a luncheon at their home in Berlin; Mme. Carreño, a dinner, and Josef Stransky, the new conductor of the Philharmonic, a luncheon. I am sure Mr. Stransky will have great success in America. I hope so, for he is not only a superb musician but a most charming gentleman.

From the concert direction of Herman Wolff I engaged Mme. Kaschowska, dramatic soprano, for fifty concerts, for the season of 1912-13. Also engaged Xaver Scharwenka for another tour in America for the season of 1912-13.

In Paris Marianne Flahaut, who will be under my management this coming season, gave me a luncheon at her home and I dined with Yvette Guilbert, at the most beautiful home in the world. I told her that if J. Pierpont Morgan saw the interior of her home he would pay ten million francs for its contents.

In Dresden I heard two concerts by the Dresden Philharmonic Orchestra, conducted by Willy Olsen. They were playing at the Royal Belvedere and gave me an immense reception and played Victor Herbert's Variation on American Airs.

From Dresden I went in an automobile with Mr. and Mrs. Joseph Brooks, of Klaw & Erlanger. In the party were Yvette Guilbert and her husband. Journeyed to Karlsbad, Bayreuth and Marianbad. From the latter place I went to Pisek to meet Professor Sevcik, and heard a dozen aspiring violinists, including Sacha Culbertson. From Pisek I went to Vienna, where I heard a dozen more artists, thence to Ischl, to visit Godowsky, at his country place; spent two days with him and made a contract with him to come to America for the season of 1912-13 for fifty concerts. From Ischl I proceeded to Salzburg. Met the entire family of Godowsky, seven in all, also the eminent American pianist, Myrtle El-

vyn, pupil of Godowsky, one of the most beautiful girls I know; and she is not under my management—wish she were—also Seigel, violinist, pupil of Ysaye, who was visiting Godowsky. Traveled to Salzburg, more than one hundred miles, on narrow gauge railroad, through the Tyrolian mountains.

Numerous "Great" Ones

From Salzburg I proceeded to Munich, where I met Arthur Friedheim, celebrated Russian pianist, greatest Liszt player living, who comes to America next season; also Berta Morena, great Wagnerian soprano, both of which artists have magnificent homes in this celebrated city.

From Munich I went to Frankfurt, where

Admiral Count Togo came over on the *Lusitania* and I am taking that distinguished gentleman to the Winter Garden Wednesday evening, Mr. Schubert having placed at our disposal two boxes.

Other artists under my management for the coming season are:

Rita Fornia, Charlotte Maconda, Caroline Mihr-Hardy, Eva Mylott, J. Louis Shenk, Howard Brockway, Paul Morenzo, Isabelle Bouton, Chris Anderson, Rosa Olitzka.

## GERVILLE-REACHE NEAR DEATH IN AUTO WRECK

Husband of Opera Singer, Dr. Rambaud, Seriously Injured When Touring Car Upsets—Others But Slightly Hurt

Dr. George G. Rambaud, chief of the Pasteur Institute, of New York, his wife, Jeanne Gerville-Reache, the opera singer, formerly of the Manhattan and now of the Chicago Opera Company, and five other persons were injured on Wednesday, August 2, when Dr. Rambaud's touring car which he was driving was upset at a sharp turn in the road three miles from Poughkeepsie, N. Y. The party had been at Saranac Lake and were returning to New York by way of Albany. Mme. Rambaud's infant son, Paul, her sister and two nieces were in the machine. All were badly bruised and severely shaken up by the accident but none was seriously hurt excepting Dr. Rambaud, whose life, it was thought for a time, was in grave danger. The boy, Paul, was thrown twenty feet in the air, but was scarcely scratched. It is said that the car turned completely over three times and the escape of the singer and her companions from more serious injury was almost miraculous.

Dr. Rambaud was operated on the day after the accident and by Sunday night marked improvement had been noted in his condition, though it was said that he was not out of danger. The others in the party were practically entirely recovered from their injuries.

## MUSIC SUPERVISORS MEET

Summer School of Pedagogues Draws Many to Chicago

CHICAGO, Aug. 7.—Chicago is now harboring the largest Summer school of music supervisors that has ever been held. This happens to be the twenty-fifth anniversary of the National Summer School of Music Supervisors that has been conducted by Ginn & Co. This banner session is now being held at Lincoln Center in this city and has in attendance over 250 music supervisors drawn from all parts of the country. Anne Shaw Faulkner has provided lesson outlines for the history of music, interpretation and the orchestra in three courses of fifteen lessons each. C. E. N.

## ECLECTICISM WILL BE STRANSKY'S AIM

[Continued from page 1]

twenty-four, and found himself again confronted by his father's insistent wish that he at least go up for the examinations in medicine. This he did, but just at that time he happened to be brought to the notice of Angelo Neumann, and the balance turned in favor of music as a life vocation.

When the ambitious young conductor presented himself and was asked to give a proof of his ability as a conductor he courageously chose the third act of "Die Walküre." But what seemed to be a piece of youthful bravado convinced Neumann that he would do well to engage the young Hotspur, and in December, 1898, Herr Stransky made his first appearance, conducting with eminent success "Die Walküre." For five years he was connected with the Prague opera, his engagement coming to a close with a performance of "Tristan und Isolde."

The next phase of the young conductor's activity was in Hamburg, where in the course of one season alone he conducted 164 operas, to say nothing of frequent symphonic concerts. Here he remained from 1903-10; then, yielding to the strong attraction offered by the music life of the Prussian metropolis, he moved to Berlin.

Since that time Herr Stransky has devoted himself entirely to the concert stage, and during the last season presided over the symphonic series of the Berlin Konzertverein and of the Verein der Musikfreunde, in Dresden.

Herr Stransky will spend the Summer at Bournemouth, on the English coast—"struggling with the eccentricities of the English pronunciation," as he says—and leave on October 7 for America on board the *Kaiser Wilhelm der Grosse*.

Incidents Aboard Ship

I made the trip to Europe with Lee Shubert, and we arranged for twenty Sunday night orchestral concerts at the Hippodrome, beginning October 15. All the great artists available next season will appear at these concerts. We are importing a conductor from Berlin for this series, but, as yet, do not care to announce his name. Mr. Shubert is a gentleman and prince of good fellows, and was the most popular man going over on the *Lusitania*, and returning on the same ship. The next popular gentleman was Lew Fields, with his family of six. Mr. Fields and I were the auctioneers of the pool, both going and returning, and we tried to see who would get in the largest amount. I am frank to admit Mr. Fields beat me every time. His pools averaged more than \$1,000 each, mine were about \$1,700. Fields is just as funny off the stage as he is on—he is a fine gentleman, a good husband and a great father.



## OPERATIC SEASON AT RAVINIA PARK

**"Carmen" and "Thais" with  
Noted Singers, Given Under  
Chev. Emanuel's Baton**

CHICAGO, Aug. 7.—The operatic and orchestral season under the direction of N. B. Emanuel at Ravinia Park has been very successful. The management of this institution was equal to the emergency and provided a special stage in order to give the operatic portion of the entertainment proper environment. David Duggan, the Chicago tenor, appeared early in the week as *Don José*, to the *Carmen* of Lois Ewell, the soprano, who did such brilliant and satisfactory work here during the season of the Aborn Opera Company. Mr. Duggan has earned his spurs in concert, oratorio and recital lines, and is now furthering his ambition in opera. The fact that he sang in six operas during the three weeks' engagement at Ravinia Park attests to his energy and versatility.

In the "Carmen" cast Lillian Rogers voiced *Michaela*, while Barbara Wate was excellent as *Mercedes*.

During the week Miss Ewell gave a stunning embodiment as well as brilliant vocal expression to *Thais*.

Chevalier Emanuel's Orchestra of sixty pieces proved to be a most creditable organization and its work throughout the three weeks was praiseworthy in programs of vast variety.

This week the Russian Symphony Orchestra and Ben Greet's woodland players are giving unique entertainment under the direction of Guy Hardy. C. E. N.

### Where Foster & David Artists Are Spending Their Vacations

Many of the Foster & David artists are now on their vacations preparing for a busy season. Mary Hissem de Moss is spending August in Newcastle, N. H.; Ruth Harris is at Hyannisport, Cape Cod; Mme. Florence Mulford and Annie Louise David will spend August at Lake Bomoseen, Vt., where they will prepare their joint recital programs, and Mme. Dimitrieff is at Bay-shore, L. I. Viola Waterhouse is at Monhegan Island, Me.; Edward Strong, at Northfield, Minn., where he has a large class of pupils; Frank Ormsby, at Milwaukee; Marie Nichols, at East Jaffery, N. H., and Olive Mead is at South Acton, Mass.

## BONCI CREATES A FURORE IN BUENOS AIRES

Italian Tenor in Bellini's "Puritani" Brings His Audience to Its Feet with Demands for Encores



Alessandro Bonci (on the Right) and Franz von Vecsey En Route to South America

BUENOS AIRES, July 14.—Alessandro Bonci made his fourth appearance here this season at the Colon Theater in the rôle of *Arturo* in Bellini's "I Puritani." While this opera had not been performed here for several seasons many were curious as to how Mr. Bonci would compare in his interpretations with such tenors as Gayarre, Stagno and Marconi who have been favorites here in past years. Bonci's beautiful voice and excellent acting, however, fulfilled all expectations and the singer was acclaimed as the greatest *Arturo* ever heard here.

This rôle, which was written for Rubini,

demands that the artist performing it have a voice of exceptional range, a perfect style, fine quality and dramatic ability. Bonci, in "A te o Cara" took a high D flat which was so sonorous and limpid in quality as to bring the audience to its feet. The duet with the baritone, and the music of the third act and last scene, were rendered with this artist's usual perfect technical assurance and with an astonishing wealth of tone. As in New York, where Bonci first appeared in "Puritani" he was acclaimed as an artist who is undoubtedly the greatest living exponent of the bel canto.

## "TRAIN AT HOME; GET FRILLS ABROAD"

**Advice of Yvonne de Treville,  
American Soprano, Who Has  
Won Fame in Europe**

"Train your voice in America and get the frills abroad," is the advice of Yvonne de Treville, the American soprano, who is one of the most admired coloratura sopranos in Europe.

"The difference between me and other American prima donnas who have made names on the Continent," said Mlle. de Treville recently in Brussels to a New York newspaper man, "is that while they did their training on this side of the Atlantic I trained in America. They talk of Monsieur This and Signor That as fine teachers. All the training that I had was in America, and as I have sung oftener than any other singer in most of the leading European opera houses, I think there is nothing amiss with my training. I do not come of a musically gifted family and when I announced my intention of becoming a professional singer my family put every possible obstacle in my way. I was a tiny girl when by chance I heard 'Faust,' and after that my morning and evening prayer always ended with 'and make me a great singer and let me be *Marguerite*.'"

"I did all my training in New York, and critical musicians like M. Gevaert, lately director of the Brussels Conservatoire, have said very flattering things, not only about my voice but about my technic. I am not telling you about myself, but to prove to American girls that there are as excellent teachers in America as elsewhere. I made my début in New York when I was only sixteen. My prayer was answered and I appeared as *Marguerite*.

"I'll give you my motto for the benefit of other American girls. It is 'Prayer and Perseverance.' That may sound funny,



Yvonne de Treville

coming from an opera singer, for many people still think the stage a sink of iniquity, but from the day my childish prayer was answered and I stepped forward as *Marguerite* I have always found those two forces as powerful as dynamite.

"Tell the American girls to train in America and come over here to put on the frills."

Americans will have a chance to hear Mlle. de Treville this season when she tours the country under management of R. E. Johnston.

The society of the Gewandhaus Concerts, Leipzig, has received a bequest of \$2,500 from a publisher named Meiner.

### ELIZABETH TUDOR'S RECITAL

**Soprano Appears to Advantage at Chautauqua in Van Wert, O.**

Elizabeth Tudor, soprano, gave a song recital at The Chautauqua, Van Wert, O., on the afternoon of August 2.

Her program read as follows:

"Provincial Song," Dell'Acqua; "The Willow," Goring Thomas; "Serenade," Gounod; "Gypsy Song," Fesca; "Heart's Rest," John Hyatt Brewer; "To You," Oley Speaks; "I Arise from Dreams of Thee," Bruno Huhn; "The Hills o' Skye," Victor Harris; "Spring," Henschel; Children's Song—"A Morning-glory Song," Huntington Woodman; "Cobwebs," Gerrit Smith; "Mammy's Song," Harriet Ware; "The Swing," Liza Lehmann. (a) "From the Land of the Sky-Blue Water," (b) "The Moon Drops Low," Charles W. Cadman; "Noon and Night," Charles B. Hawley; "Long Ago," MacDowell; "Ecstasy," Rummel.

Miss Tudor's voice is well placed and has a lovely quality, her high tones being rich and colorful and she handles even the most difficult songs with comparative ease. In Bruno Huhn's "I Arise from Dreams of Thee" she scored heavily and in Rummel's "Ecstasy" and Cadman's "From the Land of the Sky-Blue Water," both of which she sang in excellent style, she was again received with great enthusiasm. She responded during the recital with several encores, among them Ethelbert Nevin's "The Rosary" and "Mighty Lak' a Rose" and "The Old Folks at Home." Her accompaniments were played in admirable fashion by Edna Peat.

### Frederic Martin Re-engaged for "Messiah" Performance

Frederic Martin, basso, who had such a tremendous success in the performance of the "Messiah" at Ocean Grove recently, was immediately re-engaged for a like performance next Summer. Mr. Martin is one of the best oratorio singers in America, and his average of performances in that field is probably greater than that of any other American basso. On August 8 he sang the "Messiah," and on August 10 the "Creation," at Columbia University.

## THREE-DAY FESTIVAL FOR PETERBOROUGH

**MacDowell Memorial Association  
Announces Program for  
Next Week's Pageant**

PETERBOROUGH, N. H., Aug. 5.—Preparations for the annual musical festival at Peterborough are now nearing completion. The festival will occupy three days from August 16 to 18. There will be open-air concerts on the first and last days and an indoor program on the second. The pageant stage constructed last year in the midst of remarkable scenery will be utilized again this Summer.

The first two concerts will be purely orchestral and choral. The Peterborough MacDowell Choral Club, consisting of about seventy voices, will be assisted by an orchestra of thirty men, all to be directed by Eusebius Godfrói Hood, of Nashua, conductor of the Choral Oratorio Society, Manchester Choral Society and the local choral organization.

By request, the first choral number on August 16 and 18 will be an arrangement of MacDowell's "1620," sung so effectively last year in the pageant. The members of the chorus will be attired in Puritan costume for this number. Other choral selections of the festival will be Gade's "Erl-King's Daughter" and Bruch's "Fair Ellen." The orchestra, John W. Crowley concertmaster, will play MacDowell's first orchestral suite and the dirge from the Indian suite.

American composers besides MacDowell represented on the program are W. H. Humiston, a pupil of MacDowell, who will conduct his suite for violin and orchestra in F sharp minor (four movements), Grace Freeman, of New York, soloist; Arthur Foote, whose "Irish Folk Song" will be given, and Arthur Farwell, whose "Hymn to Liberty" will be produced for the first time outside of New York.

MacDowell's songs, "To a Wild Rose" and "Constancy," sung by Zelina Bartholomew, are among the attractive features promised.

Gwendolyn Valentine and Maurice Husik, who took the parts of *Water and Fire* in the New York presentation of "The Blue Bird" last season, will contribute some notable dances for the third day's program. Miss Valentine created dances of pronounced merit last year to MacDowell's "Uncle Remus" and "Autumn." This year she will present some new and original dances to orchestral accompaniment, using other MacDowell music.

Other artists announced are Gwilym Miles, Adele Krueger, George Harris, Jr., and Edith Castle, in song and solo parts; Grace Freeman, violinist; and Gertrude Clark, accompanist. Edith Thompson, pianist, will play Grieg's concerto.

This year's musical colony on the MacDowell estate is unusually brilliant. The log cabin studios are all occupied and the Students' House is taxed to its utmost capacity. A new building, most attractively situated, is now being erected and will be used hereafter for the men, for whom there are no quarters at present.

BERENICE THOMPSON.

### MISS GUERNSEY SCORES

**Soprano Receives Many Recalls at Début in Willow Grove Concerts**

PHILADELPHIA, Aug. 7.—Charlotte Guernsey, dramatic soprano of the Chicago Grand Opera Company, made her début at the Willow Grove concerts last night as soloist with Wassily Leps's orchestra, singing the "Vissi d'Arte" aria from Puccini's "Tosca." That she won an instantaneous success is demonstrated by the fact that she received six recalls and had to respond to two encores. The fine quality of Miss Guernsey's voice and the intelligence and artistry with which she interprets were warmly appreciated by a tremendous audience. Miss Guernsey will appear with the Chicago Opera Company during its Philadelphia season and if the attitude of last night's audience is a criterion, her work in opera will be anticipated with signal interest.

The orchestra presented the following program under Mr. Leps's capable direction:

"Torchlight March," Meyerbeer; Overture, "Tannhäuser," Wagner; "Jota Aragonesa" from "Le Cid," Massenet; Overture, "Merry Wives of Windsor," Nicolai; "Träumerei," Schumann; "Salut d'Amour," Elgar; Gavotte from "Mignon," Thomas; Military March, Schubert; American Fantasia, Herbert.



## STUDY MUSIC FOR CATHOLIC SERVICE

**Washington Summer School Closes  
After Successful Season Under  
Father Gabert's Direction**

WASHINGTON, D. C., Aug. 7.—The music course of the Summer school of the Catholic University has just closed. The sessions were under the direction of Rev. Abel Gabert, instructor in ecclesiastical music at this institution. This short course of five weeks has given perhaps the biggest impetus to Catholic music that this church has ever known. Never before have so many church officials been united to receive instructions from one who has made such a thorough study in plain chant, polyphonic music, Gregorian chant and the old and the modern forms which go to make up the music of the Catholic Church. The workers were earnest and Father Gabert was kept engaged with classes all day, as well as an evening choral gathering.

"I was surprised at the enthusiasm," said the instructor. "I had expected these sisters and priests to be ready to give but little attention to music along with the heavy courses of other studies with which they taxed themselves. Even the theory and harmony classes were larger than I had hoped, while the choral work included a hundred or more."

The fact that these students are from various parts of the United States and Canada will disseminate the good work of Father Gabert in various sections and do much towards unifying and making more general the study of Catholic church music.

Father Gabert, who is well known in Paris for his compositions and as an instructor, has recently received from the press his Mass of the Immaculate Conception, No. 8, in C, which is arranged for men's voices in two choirs with organ accompaniment. The mass was given its initial hearing at the Catholic University with a choir of nearly one hundred voices, composed of ecclesiastic students and priests. Father Gabert is preparing other works which will shortly be ready for the press.

## PASQUALI AND SCOTTI TO JOIN FORCES AGAIN



Antonio Scotti and Bernice de Pasquali

THE accompanying picture of Antonio Scotti, the baritone, and Mme. Bernice de Pasquali, the soprano, both of the Metropolitan Opera Company, was taken during

The musical department of the Summer school made an exceptional ending at the Solemn High Mass and Benediction on Sunday last, when several of Father Gabert's compositions were rendered by a large choir, as well as music by Saint-Saëns, Mozart and others. The appointment of this instructor as director of music at the Catholic University during the scholastic year just closing has supplied a long-felt want in the ecclesiastical course at this in-

stitution. In another year Father Gabert expects to make more rapid strides in choral work, while a movement is already on foot to erect at the Catholic University an additional building which will provide a larger chapel and music hall. W. H.

Alice Guszalewicz, the Cologne Opera's dramatic soprano, has been winning favor in Berlin at the Kroll Summer Opera as Isolde and other Wagnerian heroines.

## RIVAL FOR LEADING PITTSBURGH CHORUS

**Musical Art Society Applies for  
Charter—Orchestras to Play  
at Exposition**

PITTSBURGH, PA., Aug. 7.—An application has been made for a charter for the Musical Art Society and there are reports that it is to become a formidable rival of the Pittsburgh Musical Society. The petition states that the society will have for its purpose the cultivation and promotion of musical art among its members by the holding of private and public entertainments and by encouraging the study of music and the attainment of practical proficiency.

Among the incorporators, all of whom are musicians, are Arthur Stephen, Paul Markowitz, William H. Pohle, Theodore Ghysels, Richard Vater, George Leppig and Richard Klimitz, who are named as the directors. There have been rumors that this is to be a nucleus of an organization to combat with the Musical Union. It is presumed that the details will come out in court, September 2 having been set as the date of the hearing in Common Pleas Court No. 1 of Allegheny County.

Although Pittsburgh has no permanent orchestra, this city is soon to be given a splendid season of music. The Pittsburgh Exposition Society has engaged the services of some of the best bands and orchestras in the country for the exposition season. The Pittsburgh Exposition has been made famous the country over because of the splendid music which the management gives its patrons. The twenty-first season opens August 30, the following organizations having been engaged: the Russian Symphony Orchestra, Creatore and his band; Arthur Pryor and his band; the Philadelphia Orchestra, Carl Pohlig director, and others including the Carlib Hussars Band of Pittsburgh, which made a hit at the Exposition last year.

E. C. S.

One of the most popular choral works in Germany last season was Egidi's festival cantata, "Queen Louise."

**Founded 1853**

# New England CONSERVATORY OF MUSIC Boston, Mass.

GEORGE W. CHADWICK, Director

**Year Opens  
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**The free privileges** of lectures, concerts and recitals, the opportunities of ensemble practice and appearing before audiences, and the daily associations are invaluable advantages to the music student. A number of free Violin scholarships are available for 1911.

*For particulars and year book, address RALPH L. FLANDERS, Manager*





Dear MUSICAL AMERICA:

Those of us who live to an old, old age certainly do see extraordinary changes in the sphere presided over by Apollo. Hans Richter a singing teacher, George Hamlin on the operatic stage, and Henry Gilbert a pamphleteer! Well, well, we have got to readjust our spectacles and look sharp, or we shall be left far behind in this age of high-speed musical aeroplaning.

My friend George Hamlin has for some time been casting a furtive eye at the Hesperian apples plucked by the Trojans of the operatic stage. It does not at all surprise me, therefore, to see him, even if his eventual dwelling is still to be the dubious land of the song recital, launch forth from that land on the golden galleon of opera. May he return, not only with the honors due the brave, but with many chests full of golden apples and golden fleece!

More strange is it to think of Hans Richter as a singing teacher. One would think that such a career as his would naturally lead him to an old age of leisure and reflection, but evidently he is a fighter to the end, for here he is challenging the singing world of the day by starting at Bayreuth a school for dramatic singing. Well, if faith, we need a school of that sort, if it is the real thing—and I guess if anybody knows what dramatic singing is it is probably the man who so long stood at Wagner's right hand and who has so long presided at performances of Wagner's music dramas.

You have heard about the man who built his house upon the rock, and the other who builded his upon the sand—I am only wondering if the soil of Bayreuth is not a little sandy for the establishment of anything which should be as enduring as a good school of dramatic singing should be.

With the expiration of the Parsifal copyright the last vestige of monopoly is removed from the Wagner family, in spite of the intense and sentimental plea which has been made to induce German publishers and managers to respect that copyright, even after its expiration. (Ruthless Fatherland, that will not rebuild the machinery of commerce for the sake of the anxious heirs of a great man of the past!)

Perhaps it is that the great Richter, thinking that Bayreuth is going down, wants to boost it up by establishing a school there. If the destinies of the *Festspielhaus* there are on the decline it would seem rather a forlorn hope to establish and maintain such a school in Bayreuth, for it would get its value chiefly through its proximity to the Wagner theater and could scarcely exist as a Bayreuth institution without that theater.

However, my respect for Hans Richter is very great—I heard him conduct the "Tannhäuser" overture once in London as I never expect to hear it conducted again—and I expect he knows his business. I am for anybody who wants to teach dramatic singing, and especially one who also can and does. This sorry world is full of drawing, slurring, blurring singers who know no more about dramatic singing than a hen does about ice cream. If Hans Richter can put a little of Wagner's dramatic ginger into his pupils he will take rank with you and me as benefactors of the race.

As for Henry Gilbert I thought of him only as chewing glass to make himself look fierce, brandishing a pistol in one hand and a dirk in the other, and shouting:

Fifteen men on a dead man's chest,

but here I find him engaging in so civilized an activity as writing a magazine article on critics!

Until Mr. Gilbert made his huge success with his "Comedy Overture on Negro Themes" with the Boston Symphony Orchestra he had not had many joyous experiences at the hands of the critics, and has

probably been saving up thunders to launch at them, until a time when he was sure they would be effective. It is in the *Musical Review* for August that Gilbert writes on criticism, and his chief criticism of critics is upon their habit of slavish comparison with familiar things, whereas with the genius it is precisely in his points of difference with familiar things that his value, progressiveness and originality lie.

Gilbert says that to see the inadequacy of this method of comparing new works with familiar standards one only has to look at what contemporary critics said of almost any of the great works in the past.

Sarti, an Italian contemporary of Mozart, said: "It is preposterous in such barbarians as Mozart and his countrymen to attempt to compose music. His works are full of errors against the rules of harmonic progression," etc. He points to J. K. Paine, writing in 1873: "The deeper moods of feeling, which the purest and noblest music alone can sway, are not touched by Wagner. What a contrast to Mozart and Beethoven, who in this respect have fulfilled the highest ideal of art! If we compare his music composed in the free thematic form with similar works by recent masters like Mendelssohn and Schumann, we are struck by the want of refined beauty in this music of Wagner's."

Gilbert's ideal critic would have pre-eminently the "judicial faculty, which faculty should be tempered with imagination—a far-reaching imagination—through which he may be enabled to be in sympathy with that which lies outside his own experience." He should be animated by true love and concern for the art which he criticises. He must be well acquainted with its history and development, and it would be well for him to have a fair amount of technical knowledge. Finally, he should be "free from prejudice, as this interferes to a very large extent with the operation of the judicial faculty."

Good gracious! Do you suppose that a man with such a mind, heart and soul as that could be kept down to the status of a mere music critic? Such a man as Mr. Gilbert describes should be made President of the United States or King of England! When you begin to add imagination to the capacities of the critic you immediately elevate him to the height of a creator and place him where he looks down upon your critic as an Alp looks upon an ant hill. I fear that Mr. Gilbert's ideal for the critic is qualified by the transcendental atmosphere of New England. It is scarcely pragmatic. These idealistic and etheric qualities give one nothing to get hold of to pull your ideal critic down to the earth, where he can be of some use.

What is the use of a philosophy or an ideal that does not work? My philosophy is that a less ideal critic who is on the job is more ideal than the absolutely ideal critic who does not exist. (N. B.—This sentence should be read twice.) This real ideal critic of mine is to be found here in New York. To uphold the standard he must have the ability to consider seriously what comes from far off and to belittle what comes from nearby. He must have ingenuity in misrepresentation and a pompous style which conveys the impression that he is the court of highest appeal. And he must weigh a great deal! It must be confessed there are a good many critics in New York who fall below these ideal standards. There are some who even scorn them and who ply their nefarious trade in open opposition to these ideals; but the real thing is to be found here nevertheless.

Have you seen about Representative Jackson of Kansas, at Washington, who has introduced a bill looking to a congress of nations to debate on a "world alphabet." This would be rather a good idea, for to have an alphabet which would contain all the sounds made by the different races of the world, in systematic shape for study, would be of great advantage to singers who have to cross national boundaries so often, and who are too often apt to make themselves the subject of some amusement through their pronunciation.

But this Jackson of Kansas is not merely the pedantic pedagogical person whom the idea indicates. He is an original, and when he puts himself down in writing he says what he means to say, and don't you forget it! According to his own words the purpose of his proposed congress is as follows:

To consider the possibility, desirability and feasibility of recording all elementary sounds of the human voice which may be used in human speech or expression of ideas and of formulating a graphic sound-notation or alphabet for all such sounds, which alphabet shall be adapted to the use of every language, dialect and form of human vocal expression, and shall be suitable for writing, printing, engraving and other form of presentation.

That, however, is only the skim milk and not the cream of his remarks. He wants the delegates of this congress to be

"linguists, phoneticians, philologists, lexicographers, orthoepists, orthographers, translators, transliterators, teachers of language,

artists, oculists, physicians, neurologists, missionaries, printers, typists, linotypists, stenographers, phonographers and typefounders."

Why not have also a few steeple-jacks, ballet girls, dynamite manufacturers, barbers, undertakers and performers on the steam calliope?

A rather novel idea was suggested to me by something I read the other day. A man was noting a change which had taken place in the announcement of the singing of the hymns in churches. "Formerly," said the writer, "the ministers said, 'let us sing,' or 'We will sing Hymn 478.' Now he puts it in the form of an interrogation, 'Shall we sing Hymn 478?'"

This takes the congregation into one's confidence, and makes the point debatable, opening the way to suggestions of better hymns than 478.

It has struck me that this would be a pretty good idea for symphony concerts. As it is, the audience consists of nothing but a body of slaves under the heel of a tyrant. It is printed in black and white what they have to listen to and reminds one of the Western waiter who heard the order of the Eastern patron, and, sticking his bowie knife into the table, said: "Hash is what you are going to eat!" The con-

ductor is a Nero who tyrannizes over his audience in an entirely arbitrary fashion.

Now, how would it be if instead of merely getting up and performing, say, Brahms's Fourth Symphony, which is flatly announced upon a program, the conductor should say, "Shall we perform Brahms's Fourth Symphony?" It would give somebody in the audience a chance to say, "For God's sake, no! Let us have the 'Manfred' of Tchaikowsky!" Or, he might say, "Shall we have the Waltzes from 'Der Rosenkavalier?'"—which would give some one an excellent opportunity to say quickly, "No, bring on Isadora Duncan and let us have 'The Beautiful Blue Danube.'"

There are great possibilities in this system. It would make concerts much more exciting than they are, and would probably save programs from a great many of the desert wastes with which they are bespread.

Lord Rosebery, in his *Life of Chatham*, suggests that perhaps the clash of conflicting strains of heredity in an individual may produce genius.

Did you ever notice how few people have conflicting strains in their heredity?

Your Mephisto.

## MANY NOTABLE MUSICIANS GATHER AT OCEAN GROVE



Small Picture—Jennie Norelli and Tali Esen Morgan.  
Large Picture—From Left to Right: Anna Case, Mark Andrews and Miss Case's Accompanist

OCEAN GROVE, N. J., Aug. 7.—During the Summer concert season this place is the Mecca for celebrities in the musical field and one can always find representatives of the best in music. Especially during the organists' convention does one find men and women known all over America.

In the last two weeks such artists as Jennie Norelli, the soprano, who made such a tremendous success in concert at the Auditorium, and Anna Case, another young soprano who is now at the Metropolitan, and John Young, the tenor, have

spent some time here. Mark Andrews, a former president of the organists' association, is also a frequent visitor, as are Homer Bartlett, the present president; Clarence Eddy, who has been giving recitals here for a couple of weeks, and many other well-known organists.

The center of the musical activities here, however, is Tali Esen Morgan, who has been musical director for many years. Under his guidance this resort has developed into a center for Summer music in this country. His performance of the "Messiah" recently was one of the best that has ever been given here. A. L. J.

### The Kaiser No Composer

LONDON, Aug. 5.—Everybody knows of the ambitions of Emperor William to be known as a musician, and the well-known "Ode to Aegir" has long been credited to him. Now, through the candor of the Emperor's elder sister, the Princess of Saxe-Meiningen, it comes out that he did not write it at all, and that it was the work of a major in the army who possesses mu-

sical accomplishments. The Kaiser's vanity was hurt when the story came out, and the Princess, after fleeing the wrath of her imperial brother, is now in England for an indefinite stay.

Eleanore de Cisneros, the Brooklyn contralto, is to sing *Venus*, *Ortrud*, *Santuzza*, *Dalila* and *Amneris* with Melba's opera company in Australia before rejoining the Chicago Opera Company.



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## EDDY ELECTED ORGANISTS' CHIEF

Chosen President of National Association at Ocean Grove Convention—  
Sessions Develop Many Important Discussions

OCEAN GROVE, N. J., Aug. 7.—Clarence Eddy was elected president of the National Association of Organists at last Thursday morning's session of the fourth annual convention of the organists. His election was unanimous, as was that of all the other officers, as follows:

Vice-Presidents, Homer N. Bartlett and Mark Andrews; national superintendent, Tali Esen Morgan; national secretary, Nicholas de Vore; assistant to the secretary, Wilfred S. Boulton; national executive committee, Dr. J. Christopher Marks, chairman, Arthur Foote, Will C. Mactarlaine, William C. Carl, Charles T. Ives, Dr. William A. Wolf, Chester H. Beebe, Rafael Navarro, Fred Schlieder, Chas. S. Yerbury, Clarence Reynolds, Walter N. Waters, Dr. S. N. Penfield, Mrs. B. S. Keator, Edmund Jaques, J. Warren Andrews, and the national officers.

Following the election and amid great applause Mr. Eddy was introduced and made an address on "The Organ as a Concert Instrument." This address is given elsewhere in this issue of MUSICAL AMERICA.

At the same session Edward Young Mason, of Ohio Wesleyan University, Delaware, O., spoke on "The Organ in Church Worship from the Organist's Standpoint," and in it made an eloquent plea for greater consecration to high ideals on the part of the organist, and a greater realization of the responsibilities of his post. He also urged that organists endeavor to expend their efforts in such a way as to command more consideration and dignified recognition.

The organists assembled for their first session of the convention Tuesday morning, August 1, in the Auditorium, President Homer N. Bartlett in the chair. In the annual address of the president Mr. Bartlett said, among other things:

"The church rightly expects us to use our grand harmonic forces in a fitting and serious manner, abjuring meretricious rhythms and trivial devices, adhering strictly to ecclesiastical modes. It seems to me that in writing music for the worship of God there must be faith in something higher and better than ourselves; a reverent acknowledgment of our relation to the Deity."

### History of the Association

At the afternoon session Tali Esen Morgan, the national superintendent, made his annual report, under the title "The Past and Future of the National Association." Mr. Morgan outlined the growth of the movement since its inception three years ago, and laid special emphasis upon the universal importance of the movement and the possibilities which were within its reach, representing as it does the democracy of the profession.

The afternoon session adjourned at three o'clock, practically all of the delegates remaining for the organ recital by Clarence Eddy. The afternoon was devoted entirely to American composers, and the gifted virtuoso was assisted by Mrs. Eddy. The program follows:

Festival Prelude and Fugue on "Old Hundred," Clarence Eddy; Nocturne in B Minor, op. 50, No. 6, Arthur Foote; Sonata in E Minor, first movement, James H. Rogers; "How Long, O Lord" (James H. Rogers), Mrs. Eddy; Suite in C, op. 205 (Homer N. Bartlett), dedicated to Mr. Eddy; (a) "Dearest" (Sidney Homer), (b) "Give Me the Sea" (R. Huntington Woodman), Mrs. Eddy; Bénédiction Nuptiale (J. Frank Fryinger), dedicated to Mr. Eddy; Fugue on "Hail Columbia" Dudley Buck.

The program was very well received, and Mr. Eddy further increased the debt which the American composers owe to him for the great work he has done in gaining for them the attention of the public.

In the evening an opening reception was held in the Hotel Arlington, for the most excellent arrangements of which the convention was indebted to Mrs. J. Christopher Marks and Mrs. Bruce S. Keator. Mrs. Marks and Mrs. Keator were assisted in receiving the organists and their guests by Mme. Lillian Nordica, Mrs. Clarence Eddy and Harriet Ware. Rafael Navarro was the host. Mrs. Eddy and Florence Hardie both sang during the evening.

At the Wednesday morning session there was a discussion upon questions of organ construction participated in by George H. Ryder, one of the three oldest living organ builders; Edward Young Mason, of Ohio Wesleyan University; Arthur H. Turner, of Springfield, Mass.; Dr. J. Christopher Marks, of New York, and Orwin Allison Morse, of Morningside College, Sioux City. Mr. Morse as State President for Iowa, Myron C. Ballou for Rhode Island, and Nettie O. Crane for Maryland, presented reports of the work in their jurisdiction. Mr. Ballou has made greater progress in the matter of local organization than any other State officer, and Rhode Island, the smallest State, has added the largest number of new members during the last year, Maryland running a close second. Ernest M. Skinner, organ builder, of Boston, made the address of this ses-

sion, his subject being "Standardization of the Console." He opened his remarks with the statement that he had decided that people universally like the organ, but do not care for organ recitals; and he directly attributes this shortcoming to the organists themselves. In the first place, the concert organists of the country who have even an adequate technic, in his opinion, can be numbered on the two hands. When an audience is continually subjected to broken rhythms (to permit of mechanical adjustments), turning of pages and such things, it is perfectly natural that interest should lag. The organist, he thinks, needs far more technic than even the concert pianist, for the reason that in addition to the demands of his notes he must have tone color, interpretation and repose—"and more repose—and still more repose."

The discussion as to the preference between draw-knobs and stop-keys was both interesting and amusing, but it will assume greater proportions before any ultimate choice is reached. It was hopeful to observe the willingness of practically all of the builders to abide by whatever standard might be adopted by the organists, and Mr. Skinner placed himself on record as ready to build his organs after any design representative of the preferences of the majority of the organists in the concert field.

### Looking Toward Standardization

Looking toward the possible ultimate attainment of some degree of standardization in the console and its mechanical accessories, the following resolution was presented and passed unanimously:

"Resolved, That the Chair, appoint a committee of three to select a permanent Standardization Commission of twenty-five of the leading concert organists of the country who shall investigate the comparative merits of each proposed change from the conventional type of construction, and shall make report of the recommendations to the next Convention."

President Bartlett announced his appointment of Clarence Eddy, Mark Andrews and Nicholas de Vore, with instructions to select twenty-two additional members to make up this permanent standing commission.

The afternoon recital was played by Clarence Reynolds, the official organist of the auditorium, assisted by Donald Chalmers, basso, who sang the "Gloria" by Buzzi-Pecchi and the "Pilgrim Song" by Tschaiakowsky.

On Thursday afternoon Herbert Brown, of the Austin Organ Company, gave a talk illustrating the best ways in which organists may tune or repair their instruments in emergencies. He cautioned the organists of the fact that the real trouble is frequently to be found in the wind supply or the valves, rather than in the tuning of the pipe itself. A plan is under consideration of having a working model of different varieties of pipes installed permanently in the National headquarters at New York, to which organists may have access at any time.

The organ recital of the afternoon was given by Mark Andrews, with the assistance of Flora Hardie, contralto, who exhibited a well placed voice and sang with poise and sincerity.

At the Friday morning session the Rev. Scott Kidder read a paper on "Organ Stop Nomenclature," prepared by Philip James, who was unable to be present. On behalf of the program committee Nicholas de Vore, the newly elected national secretary, read many letters from absent State presidents and prominent musicians, including Arthur Foote, now in California; J. J. McClellan, of Salt Lake City, and many others. He also read invitations for the next convention from the Governor of Missouri and the Mayor of St. Louis on behalf of the Convention Bureau of St. Louis, and from representative bodies of Buffalo, N. Y., and Portland, Ore.

### Organist and Minister

Orwin Allison Morse, of Morningside College, Sioux City, Ia., read an address on the "High Calling of the Organist and His Relations to the Minister," which met with a most enthusiastic reception. An interesting reply from the ministers' standpoint was made by the Rev. B. E. Dickhout, who suggested that, inasmuch as the organist wishes the minister to have some understanding of music, the organist might as well have some knowledge of theology. His real desire was that there be a more perfect co-operation between the organist and the minister.

The final afternoon session was called to order by President Bartlett, who introduced Grant Colfax Tuller, of New York, who delivered an address on "The Mission of the Gospel Hymn." There is no doubt but that Mr. Tuller has abundance of faith in his own viewpoint, although

the majority of the organists are not inclined to believe very strongly in the mission of most of the gospel hymns of the day. Replying to this address Charles T. Ives and Mark Andrews presented in part the viewpoint from which the organists voiced their dissent from many of the principles Mr. Tuller laid down. The discussion was continued Saturday morning in the Tabernacle. I. H. Meredith, a writer of gospel songs, was invited to give an illustration of the manner in which he thought gospel hymns could be made effective. His singing of a gospel hymn was undoubtedly effective, but the organists, almost with one voice, insisted that the merit was in the singing rather than the music itself. Before the closing announcements and adjournment a motion, presented by Myron C. Ballou, of Providence, R. I., and seconded by Rafael Navarro, was unanimously passed, to the effect that:

"Resolved, That it is the sense of this Convention that the banal, the meretricious, and the jig-time in the so-called gospel hymn tunes should be eliminated from all religious services."

Saturday afternoon brought the immense excursion from New York, carrying the singers of the "Messiah" chorus and many visitors, most of whom arrived in time for the organ recital by Mark Andrews. He was assisted by Jessie Montez de Vore, violinist. The program of the organ recital was an all Wagner one.

The Monday morning session of the convention found the best attendance thus far. The paper of Abraham Ray Tyler, formerly of Beloit College, Wis., now of Detroit, Mich., on "Some Substitutes for Gospel Hymns," was read by Arthur H. Turner, of Springfield, Mass. W. D. Armstrong, of Alton, Ill., followed with "Church Music, Ancient and Modern," handled in a very interesting manner, from the standpoint of a man well versed in the history of ecclesiastic music. Henri W. Parquer, of Tremont Temple, New York, followed with his paper on the "Volunteer Choir." The address of Edmund S. Lorenz, on "Some Psychological Aspects of Church Music," was one of the most profound of the convention. He went deeply into the subject of music in its psychological effects. One of the points which he succeeded in establishing through a logical sequence of argument was that music of itself could have no emotional effect, that phenomenon resulting entirely from association or ulterior suggestion. Mark Andrews was at his best in his afternoon organ recital in an all-Tschaiakowsky program. He was assisted by Arthur H. Turner, baritone, of Springfield, Mass.

N. DE V.

## MR. HASTINGS IN CONCERT

Baritone Wins Favor with Other Artists at Ocean Grove

OCEAN GROVE, N. J., Aug. 7.—Frederick Hastings, baritone, who toured the United States last season with Mme. Tetrazzini, won a place in the favor of the big Summer colony here last Wednesday night when he appeared in a concert at the Auditorium. His first number was the aria and cabaletta, "Infelice," from Verdi's "Ernani," which resulted in an encore, Liza Lehmann's clever burlesque, "The Mad Dog." Three songs in English, Henschel's "Young Dieterich," Liza Lehmann's "Mirage" and Hammond's "Ballad of the Bony Fiddler," followed, winning immediate and cordial appreciation. After a number of recalls Mr. Hastings sang the old Irish song, "The Ould Plaid Shawl," playing his own accompaniment. Clarence Eddy's organ playing was, as usual, during his week's stay here, enthusiastically applauded, and Juliette Selleck, soprano, displayed delightful vocal qualities in her share of the program. Clarence Reynolds played the accompaniments in excellent fashion.

### Jeska Schwartz Back from Europe

Jeska Schwartz, of the Boston Opera Company, returned from Europe on Saturday last, arriving in New York on the Rotterdam. Miss Schwartz sang Suzuki, in "Madama Butterfly," at Covent Garden, London, this Summer, as a result of suggestions by Alice Nielsen and Emmy Destinn, and met with success. She is to create the rôle of Hop o' My Thumb, in the première in Boston of Aubert's "Forêt Bleue," and will also sing Hänsel for the first time. She will start on a concert tour October 1 with Alice Nielsen and Riccardo Martin.

### Henriette Bach Returning from Successes in London

Word was received in New York this week that Henriette Bach, a gifted violinist who has been sojourning in Europe for the past four months, is on her way home. Miss Bach appeared with marked success in many of the prominent homes of London during the Coronation season.

## DIPPEL ANNOUNCES OPERA NOVELTIES

New Works by Wolf-Ferrari and Massenet for Chicago—Opera in English Prospect

VIENNA, Aug. 5.—Andreas Dippel, director of the Chicago Opera Company, has been staying at his country home near here and is about to spend some time at Carlsbad and Bayreuth. He announces that he has arranged for the production of Wolf-Ferrari's "The Jewels of the Madonna," by the Chicago company.

"This opera is in three acts," said Mr. Dippel to-day, "and the libretto recalls Pierre Louy's 'Aphrodite,' the hero stealing some thrice holy jewels at the behest of a woman. The scenes are laid in the vicinity of Naples. A feature is a musical episode for twelve mandolinists."

During Mr. Dippel's stay in this city, the composer, Wolf-Ferrari, played over the score of his new opera for him, and the contract for the production was thereupon definitely closed. It is planned to have the première in Chicago on Jan. 12 next. The composer will go to America to supervise the production, and it is likely that he will also conduct his oratorio, "Nuova Vita" at one of the Sunday concerts at the Chicago Auditorium.

Another of Mr. Dippel's novelties will be Massenet's "Cendrillon," with Maggie Teyte in the title rôle and Mary Garden as Prince Charming. Mr. Dippel is particularly pleased with his engagement of Miss Teyte, whom he regards as his principal capture of this Summer. Incidentally, Miss Teyte sang at Carlsbad one night this week at a concert given by Mr. Munsey and was rapturously applauded.

As for opera in English, Mr. Dippel's operations for next season will not be so large as he had originally hoped. He will at least make a beginning, however, by giving Humperdinck's "Hänsel und Gretel" in the vernacular and with entirely new scenery. He will revive Victor Herbert's "Natoma" and may give "Quo Vadis" in English in January.

Other possibilities on the Chicago company's list are the one-act "Aphrodite," by Oberleitner, and a one-act opera by Parelli. Mozart's "Marriage of Figaro" will be revived with Maggie Teyte, Caroline White and Gustave Huberdeau, and "Pelléas et Mélisande," "Tristan und Isolde" and "Die Walküre" will be given, the last two in German with Charles Dalmorès as Tristan and Siegmund.

The personnel of the Chicago company will not be greatly changed from last season. Lillian Grenville and Marguerita Sylva will not be with the company. Renaud and Sammarco have been re-engaged and Mr. Dippel says he may have at least one new young tenor. The conductor for the German music dramas, excepting "Tristan," which Campanini will conduct, will be Szendrey, who has been conducting at Hamburg. Rosa Galli, prima ballerina, of La Scala, Milan, will join the Chicago forces. She is only eighteen, but Mr. Dippel says she is one of the most perfect dancers he has ever seen.

### Adelaide Gescheidt at Buzzard's Bay

Adelaide Gescheidt, dramatic soprano, has, after a busy season teaching and singing in New York, been spending her Summer vacation at Buzzard's Bay. Miss Gescheidt recently gave a recital at that place, winning most favorable criticism of her singing. Special comment was made on the richness and fullness of her voice and its fidelity to pitch and great range. Her lower tones are as full as those of a contralto, while her high voice is a pure and clear soprano. Miss Gescheidt will sing two private musicales in Newport, R. I., during August, and will then return to New York, where she will resume her teaching in a new studio in Carnegie Hall.

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## LONDON'S MUSICAL SEASON AT AN END

### Russian Ballet Which Brought Success to Covent Garden Rings Curtain Down

LONDON, July 29.—With the last appearance of the Russian Ballet at Covent Garden next Monday evening, the London musical season finally closes, and in spite of the Coronation ceremonies it has been one of the heaviest seasons for many years. The important concerts have perhaps not been too numerous, neither have many possessors of imposing talent made their names ring forth from obscurity, but the opera season has been brilliant both socially and financially. This must largely be credited to the beautiful performances of the Russian Ballet and the fine work of the Beecham Orchestra under the baton of that gifted conductor, Mr. Tsherepnin. Perhaps a short résumé of the operatic season may be of interest.

The novelties which have been brought forward have been only three: "The Girl," "The Secret of Suzanne" and "Thais." Of these undoubtedly the second mentioned will eventually prove the most popular, while "Thais" will hardly live long on the Covent Garden stage. The "Girl" has been given five performances, yet it is by no means a success in the sense of Puccini's "Madama Butterfly." This charming Japanese opera has been given six times, always with Mme. Destinn in the title rôle. London admires this artist tremendously, in spite of the fact that she is not to be considered the ideal *Madama Butterfly*, her beautiful singing and effective acting notwithstanding.

"Traviata," "Rigoletto" and "Samson et Dalila" have each had six performances, while "Aida" and "La Bohème" have each been given five times. "Il Barbiere" and "Romeo et Juliette" have been presented four times and the following operas were sung three times: "Gli Ugonotti," "Lakmé," "Thais," "Pagliacci," "Pelléas et Mélisande" and "Il Segreto di Suzanna." "Faust" and "Il Ballo in Maschera" saw only two performances, while "Carmen" and "La Sonnambula" held the boards on only one occasion each. Remembering Tchaikowsky's remark in one of his letters to Mme. N. F. von Meck that "Carmen" would become the most popular opera in the world, one wonders at London's apparent coolness to its charms.

But it is due to the Russian Ballet and those wonderful artists Nijinsky and Karsovina that the season has been so flourishing financially. Their performances have drawn capacity houses on every occasion and this, even with the stalls advanced one-half in price, i. e., at \$7. The Ballet has been the sole attraction on six evenings, while on six other occasions a short opera has been given in conjunction with the Ballet. Nor must there be forgotten six special matinees devoted entirely to the Russians.

"Thais" was repeated Monday evening

of this week with Mme. Edvina in the title rôle. "Madama Butterfly" was the attraction Tuesday evening, and Mme. Destinn sang in her best form. Mr. Bassi was *Pinkerton* and Mr. Gilly sang *Sharpless*. I did not find his *Sharpless* very satisfactory, his acting lacking flexibility (it was very wooden), and his voice not being as sympathetic as the part demands. Betty Booker sang well as *Mrs. Pinkerton*, while Edith Clegg made *Suzuki* very interesting. Her singing was praiseworthy and her voice showed commendable warmth and color; perhaps her acting was hardly Japanese enough, being rather lacking in the miniature quality of emotional expression so native to the Japanese.

Mme. Lipkovska again sang charmingly with Mr. Sammarco, who also was at his best, in the "Secret of Suzanne" Wednesday, and they were followed by the Russian Ballet in "Scheherazade," "Le Spectre de la Rose" and Borodine's "Prince Igor." On Thursday evening "Aida" drew a large audience, but the performance was rather a "tired" one. Last evening Mme. Tetrazzini appeared in "Il Barbiere" and "Thais" is advertised for this evening.

The Russian Ballet gave a special matinee on Monday and Friday and closes the season Monday evening next, when "Cleopatra," "Les Sylphides" and the gorgeous "Scheherazade" will be given.

EMERSON WHITHORNE.

### AN OBSTINATE "CARMEN"

#### Italian Singer Nearly Lynched Because She Refused to Appear

ROME, July 22.—There is an entertaining little story going around concerning Lina Barberi, who was recently engaged to sing at the Teatro Sociale, of Legnano, a town in the North of Italy, about fifty miles from Milan. The soprano was dressed one evening in July for the part of *Carmen*, but when her time came to appear on the stage she refused to move unless she got more money. The director of the house in dire distress, asked the *Toreador*, who was the only person likely to have any influence over the soprano, to prevail on her to go on the stage, as the audience was beginning to yell owing to the delay.

It was all in vain. The *Toreador* could not do anything, for the lovely Lina was as obstinate as the proverbial mule. The director accordingly explained matters to the howling audience, and Lina was heartily hooted. She left the theater in her *Carmen* clothes, followed by 500 hooters who behaved as if they wanted to lynch her. The soprano ran at full speed and took refuge in a military barracks, which was soon surrounded by the mob. Lina, undoubtedly, would have lost her back hair that night but for the prompt action of a gallant army captain who covered her *Carmen* clothes with his cloak, let her out of the barracks by a secret exit, and took her to her lodgings. It may be safely asserted that it will be a long time before Lina will face a Legnano audience again.

W. L.

#### Military Musical Families

The honor of a dinner paid recently to Mr. Dan Godfrey, conductor of the Bournemouth Municipal Orchestra, by British musical composers, is a reminder of the Godfreys' remarkable association with the Guards' bands. From 1825 un-

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til 1880 the Coldstreamers' band was continuously controlled by a Godfrey; first by Charles, the founder of the family, and then by his son, Fred; and for some years all three Foot Guards' bands were conducted by the three brothers—Fred, Charles and Dan. The second of these then went to the Royal Horse Guards, and Dan became famous as the bandmaster of the Grenadiers, to which position he was appointed, on the recommendation of the Prince Consort, at the age of twenty-five. He was the first British bandmaster to be commissioned, and some idea of his worldwide celebrity may be gained from the fact that the King of the Sandwich Islands

conferred on him a "Royal Order," while the Sultan of Zanzibar presented him with two massive gold bracelets. Besides the Bournemouth conductor honored today, there is Herbert Godfrey, conductor of the Crystal Palace band. Only the Winterbottom family can rival this record, four brothers and a nephew of the same, having at various periods conducted Royal Marines' bands.—*London Tit-Bits*.

Wassily Safonoff was the first of the foreign guest conductors to appear at the symphony concerts being given this Summer in Turin, Italy, in connection with the Exposition.

## The Manhattan Ladies Quartet

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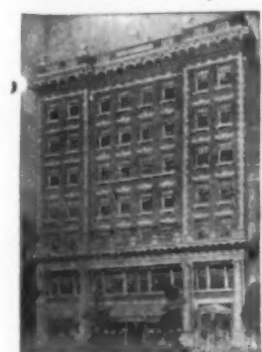
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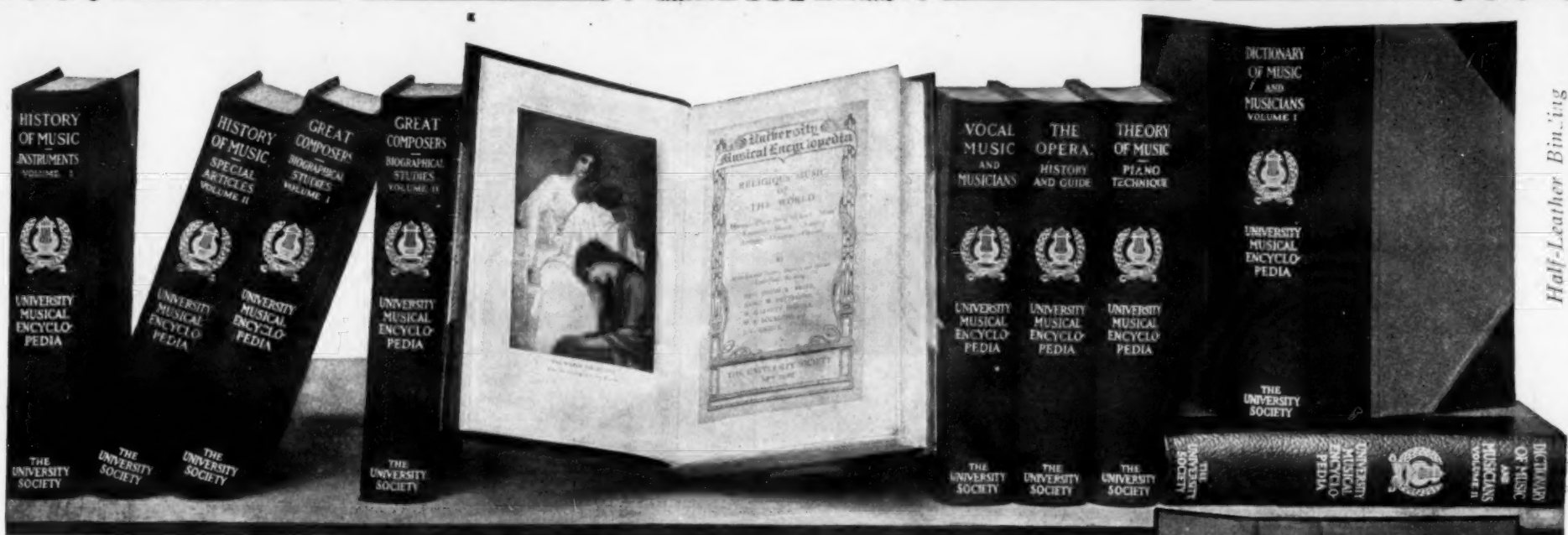
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## Announcement

ALL those who are in any way interested in music will be glad to learn that after about two years of actual preparation and in spite of many unavoidable delays, the UNIVERSITY MUSICAL ENCYCLOPEDIA (Chief Editor, Prof. Louis C. Elson, of the New England Conservatory) is at last completely ready and full sets can be promptly shipped for inspection. Heretofore, America has had no satisfactory work of this kind that it could call its own. The appearance of the UNIVERSITY MUSICAL ENCYCLOPEDIA is therefore an event of no small interest to the music-loving public. This work is a necessity to the teacher—whether a novice or of long experience; to the student—whether elementary or advanced. And the general reader will find in it a mine of delightful and instructive reading. It is not an encyclopedia in the old-time, formal style, but a work of vital charm that has risen to the requirements of its subject and to which a great company of experts and specialists contributed. The half-tone engraving above will give some idea of the outward appearance of the volumes in the two styles of binding.

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## ECHOES OF MUSIC ABROAD

**Karl Muck Suggested as Felix Mottl's Successor—Strauss Annoyed by Published Version of His New Symphony's Program—Nijinsky Complains of Covent Garden Rudeness—British Novelties for London Promenade Concerts—Again a "Grand Prix de Rome" Winner**

DAME RUMOR is busily engaged just now in providing the Munich Court Opera with a successor to Felix Mottl. Hints to the effect that Richard Strauss would be the next General Musical Director have brought forth a prompt and emphatic denial from the industrious composer, who asserts that he will never again accept a permanent position, as he desires to keep his time at the disposal of the Muse. Two other names that have been considered more seriously by the gossips are those of Karl Muck and Otto Lohse.

Mr. Muck, who has become less of a certainty for the Boston Symphony since the negotiations between him and the Boston powers struck a sordid snag of dollars and cents, will be freed from his long Berlin contract in another year, and of all the berths that Europe could offer him none could be more inviting than the responsible directorship in the *gemütlich* Bavarian capital, embracing, as it does, in addition, the annual Summer Wagner Festivals at the Prince Regent Theater and Mozart Festivals at the Residence Theater. When all has been said, however, the Autumn of 1912 will very probably see Dr. Muck at the head of the Boston band once more.

Otto Lohse, who recently left Cologne to become conductor-in-chief at either the Leipzig Municipal Opera or the Brussels Monnaie—both institutions claim to have him under contract—would appear to be a more probable choice if he were not tied up by other engagements for several years to come. At all events he is one of Germany's coming men, if, indeed, he has not already arrived. He is giving the Bavarian art patrons a taste of his quality this month, for he has been secured to conduct two of the "Ring" cycles of the Wagner Festival and one performance of "Tristan und Isolde."

Strauss's duties in connection with the Munich festivals have to do with two performances each of "Tristan und Isolde" and "The Marriage of Figaro" and one each of "Cosi fan tutte" and "The Abduction from the Seraglio." Arturo Toscanini declined the invitation to participate, preferring to rest. Alfred Hertz may yet be called upon.

\* \* \*

FROM Munich an intimation has been received that Mottl bequeathed his magnificent library, along with a collection of valuable autographs, including manuscripts of Haydn and Beethoven compositions, to the city of Vienna. His collection of Hummel manuscripts is to go to Pressburg, while musical autographs of Richard Wagner, Bellini and Berlioz are to be sold by auction.

Although his annual income of late years had been \$15,000, the conductor had practically nothing to leave to his bride of a fortnight and the son of his first marriage. This unfortunate state of affairs is attributed to the extravagance of his first wife and the formidable suits brought by her creditors which he had to settle. Before he died, however, he obtained the Court Intendant's promise to grant his new wife, Zdenka Fassbender, a pension of \$1,500 a year and Wolfgang, his son, an annual allowance of \$450 until he reaches his majority.

Meanwhile *Die Signale*, while recognizing the commendable spirit that prompts people to say only what is good of one who has just died and leave unspoken unfavorable criticism, protests against the weakness evinced in many quarters of going so far in this reverent zeal as to distort facts, as even to weave all kinds of cheap sentimentalism into reminiscences of the departed. The comment was inspired by this touching paragraph in a Munich newspaper

concerning Mottl's last appearances at his desk at the Munich Court Opera:

"On the Sunday before that 'Tristan' performance he had conducted the 'Marriage



IN the accompanying picture there appear the famous violinist, Eugene Ysaye, his wife and two grandchildren, the photograph having been taken by R. E. Johnston, the concert manager, at Godinne, Belgium, about two hours from Brussels. Mr. Johnston is to manage Ysaye in his tour of America the season after next.

of Figaro' and had been overjoyed by his bride's magnificent singing of the aria, 'At last the hour approaches.' After the performance he asked her whether she had felt at the time all that he was directing into the score." Unfortunately for the career of this fairy tale, it was not Zdenka Fassbender who was the *Suzanna* in that particular performance, but the American soprano, Maud Fay. The Mrs. Mottl-to-be had no part in it whatever.

\* \* \*

ANNOYED by the publicity given to the "scenario" of the Alpine Symphony he is now engaged upon, Richard Strauss has had recourse to his pen and thus relieved his mind in the Munich *Neueste Nachrichten*:

"As yet only a third of the first movement of the symphony (and not the entire opening movement) is complete. Even the title, 'Alpine Symphony,' is not yet definitely accepted. The alleged details as made public in various newspapers correspond only in the barest outlines to the contents of the new work. The philosophic and esthetic meaning of my program has been entirely misunderstood. The published version owes its origin to the fertile imagination of some reporter. I am the more astonished that such news could find its way into print because of the fact that

I have spoken to no one excepting a few intimate friends concerning my plans and I have placed them under a pledge of secrecy.

"It is true that I am at present at work on an *à cappella* chorus for twenty voices. It is a work on which I have been engaged for a long time. But at present, contrary to published reports, I am neither composing an opera to a libretto by Hugo von Hofmannsthal, nor a pantomime, nor yet a work for a circus. Neither have I suggested a Montmartre subject as an opera text to d'Annunzio, nor am I collaborating with d'Annunzio on anything else. I have set a good many things to music, but never any newspaper 'canards' as yet." As for this last statement, it is suggested that the feat might be worth trying, for did not

FOR the benefit of those who rashly assert that you can hear as much music in Vienna as in Berlin, the official figures may tell their own tale. Whereas Berlin has a record of 1,096 concerts, all told, to show for the last music season, the total number reached in Vienna was but 439. Fortunately, however, numerical values are of secondary significance, and it may be that the student in Vienna, with fewer than 500 concerts to choose from, was as well off at the end of the season as the student in the German capital, with over a thousand to confuse his judgment and blunt his susceptibilities. Munich's total for the year was 374.

\* \* \*

LONDON will hear a new score from the pen of Engelbert Humperdinck in December. The composer of "Hänsel und Gretel" has undertaken to provide the music for the wordless dramatic spectacle on a colossal scale which Max Reinhardt, the progressive Berlin theatrical impresario, has been engaged to produce at London's Olympia while Martin Harvey is duplicating the same manager's Berlin version of "Edipus Rex" at Covent Garden.

The Olympia production will engage 2,000 actors and supers, and the directors hope to attract 5,000 spectators to each performance. Inasmuch as the scenario provides for a children's Christmas festival as one of the episodes and abundant scope for the introduction of folk music, Humperdinck should be quite in his element. A part of the score will be ecclesiastical in character, for which reason an organ, in addition to the large orchestra, will be employed. This will be Humperdinck's second work of this character in 1911, for he had no sooner returned from the New York premiere of "Königskinder" than he set about providing Reinhardt with music for Maeterlinck's "Blue Bird."

\* \* \*

OF the eighteen novelties to be introduced by Sir Henry Wood during the seventeenth season of the Queen's Hall Promenade Concerts in London, which opens on Saturday of this week, seven are by British composers. They are Norman O'Neill's "Variations on an Irish Air," a Small Suite for Orchestra by Cecil Forsyth, "Shepherd Fennel's Dance," by Balfour Gardiner, a symphonic poem, "Antony and Cleopatra," by Raymond Roze, C. B. Rootham's orchestral rhapsody, "A Passer-By," a Miniature Suite by Eric Coates, and three pieces for oboe and orchestra by Hamilton Harty.

A Scandinavian novelty will be Hugo Alfvén's "Swedish Rhapsody," which has awakened interest in Northern Europe. Of the Frenchmen Louis Aubert, composer of "La Forêt bleue," scheduled for a Boston premiere next season, is represented by a Fantasy for pianoforte and orchestra; Georges Enesco by his Suite for Orchestra, op. 9, and a "Roumanian Rhapsody," No. 1; Maurice Ravel by a "Pavane"; Debussy by an orchestral version of his "Children's Corner"; Jules Mouquet by a suite for flute, "The Flute of Pan"; Henri Busser also by a Petite Suite for flute. One of several arrangements for orchestral instruments of pianoforte compositions is Rachmaninoff's familiar Prelude in C Sharp Minor.

The sixty-one concerts to be given before October 21 will engage a long list of soloists, chosen this year almost exclusively from native ranks. Two pianists will represent this country, however—Marguerite Melville-Lisniewska, of Vienna, and John Powell, the Virginian, who now makes London his headquarters. There is also an American among the singers to appear—Hélène Nodli.

\* \* \*

WHEN the new Terpsichorean wonder from Russia, M. Nijinsky, comes to the Metropolitan next season with Mme. Karsavina and the hundred or so other members of the ballet corps that infused new life into the stately atmosphere of Covent Garden this Summer, he will not be slow to resent anything that he may consider a breach of good manners on the part of his audiences. Before his London engagement came to an end he complained publicly of the "horrible habit" of many of Covent Garden's patrons of leaving be-

(Continued on next page)

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## ECHOES OF MUSIC ABROAD

[Continued from page 11]

fore the end of the performances, while the curtain was still up.

"I think this is disgracefully ill-mannered," he declared indignantly, "and I refuse now to dance in the last piece of the program to an audience that is melting away. It is an insult to art." When he danced in Paris, he said, not a single person stirred at any performance until the curtain fell at the end.

"Quite so," observes the *Daily Telegraph*. "But, then, Paris happens to be a civilized capital, where no preposterous laws are made to prevent quiet, orderly, respectable folk from sitting down after a play or an opera and enjoying their supper in peace and comfort. More often than not the curtain at Covent Garden does not fall until after eleven. It amounts to this—that those who have been punctual in their attendance at the beginning and stay to the very end have neither time to dine or sup with any degree of comfort. \* \* \* It is quite easy to understand Mr. Nijinsky's annoyance in this matter, and one recalls that quite recently, in view of Mme. Melba's final appearance this season, a desire was expressed on her behalf, through her representative, that the audience would remain seated until curtain-fall. \* \* \* Somebody should write a book, 'Hints to Opera-Goers.' And perhaps Mr. Nijinsky would be glad to contribute a preface."

So it seems that the diamond horse-shoe Metropolitan is not unique, after all.

AFTER his return to Italy to assume responsibility for the artistic features of the Costanzi Theater in Rome during the coming season Pietro Mascagni will retain most of the singers now with him in South America. Maria Farneti, the principal soprano of the company and creator of *Isabeau* at Buenos Ayres, will be the first *Isabeau* in Italy as well.

Mascagni plans to produce three novelties during the season at the Costanzi—Strauss's "Rose Cavalier" and Giordano's "Madame Sans-Gêne" in addition to his own new work. The repertoire, of twenty operas in all, will further include his "Iris" and "Ratcliff," also "Siegfried" and "Die Meistersinger," "Otello" and Puccini's "Manon Lescaut."

With the Mascagni South American forces is Carlo Galeffi, of the Boston Opera House. He created the leading baritone rôle in "Isabeau." Another recent member of the Boston company, Celestina Boninsegna, also has been at the Coliseum in the Argentine capital this Summer.

At the Colon, where Florencio Constantino is singing, Maria Barrientos, a Spanish coloratura soprano, who retired a few years ago at the height of her popularity, has made a reappearance in "Lucia." And at the same institution Lucrezia Bori, who comes to the Metropolitan a year hence, has been repeating her Parisian success in Puccini's "Manon Lescaut." This seems to be her one great part so far.

### GIVES AMERICAN PROGRAMS

None But Native Composers Represented in Leon Rice's Recitals

Leon Rice, the tenor, has been filling recital engagements during the last few weeks with great success. On July 4 he was heard at the North End Hotel, Ocean Grove, N. J., and on July 11 at Hartford, Conn., where he repeated the following program:

William G. Hammond, "Love's Springtime," "Cupid's Wings"; Charles B. Hawley, "A Rose Fable," "To You," "I Love You So"; Charles G. Spross, "Jean"; Harriet Ware, "Boat Song"; Jean Paul Kursteiner, "The Betrothal," "His Lullaby," "Morning"; George B. Nevins, "O Little Mother of Mine"; Ethelbert Nevins, "The Rosary"; H. Clough Leichter, "My Lady Chloë"; Ethelbert Nevins, "Mighty Lak a Rose"; Sigmund Landsberg, "Dry Yo' Eyes"; Oley Speaks, "He's Such a Lil' Trouble"; Harriet Ware, "Mammy's Song"; L. Campbell-Tipton, "Song of a Sailor."

Mr. Rice has done and is doing work for the American composer such as very few artists can claim credit for. It is not unusual to find an American group on the programs of our recitalists, but Mr. Rice is a pioneer in giving recitals made up wholly of the works of American composers. He has found too that our modern audiences enjoy American songs and with them he is always accorded a rousing reception. His style is many-sided and he sings the serious songs of Jean Paul Kursteiner, a composer who is rapidly coming to the

front, with as fine a conception as he does the Southern dialect songs, scoring heavily in Harriet Ware's "Mammy's Song" and Nevins' "Mighty Lak a Rose."

ONCE more motor-horns as musical instruments are the subject of discussion. About a year ago it was first suggested that fragments of melody or operatic motives should be substituted for the ungodly gongs, and here and there the suggestion has been carried into practice. But the *Musical News* foresees dire consequences of a general adoption of the idea. It classifies the fact that the motor is becoming musical among "the many terrors it has introduced into modern life."

"Instead of the bellow which recalls an elephant in a rage or the indescribable roar which suggests a hippopotamus in a state of strangulation, the inoffensive pedestrian who does not desire a short cut to the next world is induced to skip to the pavement—and safety—by the notes of an arpeggio or by some imperative snatch of melody. The newest thing in motor-horns is supplied with a keyboard, and not only melodies but four chords are possible.

"At first sight this seems an improvement on the medley of noises already emitted by motors, but reflection shows that there may be some drawbacks, at any rate so far as musical people are concerned. If all these musical motor-horns are to play in only one key the effect will be monotonous; if, on the other hand, they are pitched in different keys, the effects will be distressing.

"Supposing a wayfarer is braving the terrors of the road at Hyde Park Corner. He has hardly recovered from the nerve-destrorying effects of 'Annie Laurie' in B flat from Constitution Hill when his ears are assailed in rapid succession by, let us suppose, the 'Lost Chord' in C from Grosvenor Place, the 'Marseillaise' in D from Hyde Park, and the 'Banks of Allan Water' in F from Piccadilly. Modulation is clearly out of the question, of course, and the snappy melodies and the commingled tonalities would be like a perpetual round of Straussian opera. \* \* \* In fact, the man in the street will soon be running from the common chord, for all the world as if he were a French composer!"

THE "Sister Beatrice" that André Messager is now providing with musical raiment is not the Maeterlinck drama of the same name. It is to Albert Wolf, the *chef d'orchestre* of the Paris Opéra Comique, that the Belgian mystic has entrusted the task of constructing a musical wardrobe for his heroine. The lady who has fired the imagination of the co-director of the Paris Opéra is the subject of a novel by one Charles Nodier. The Messenger "Sœur Beatrice" will have a Nice première before being presented in Paris.

The new reigning star among the regular forces of the Paris Opéra, Marie Kousnietzoff, has conceived a desire to appear in Messager's "Véronique" of delightful memories. It has been arranged to give her this opportunity at a gala performance next Winter.

J. L. H.

### IT IS TO LAUGH

"What does the veterinary surgeon next door advise for your pet lap dog's sickness?"

"He forbids my playing the piano."—*Fliegende Blätter*.

Sally Screecher (at the piano)—"I'm afloat! I'm afloat!"  
Her Father—"By Jove! You'll jolly soon be capsize by such a squall as that."—*Tit-Bits*.

The story is told by a traveling man of a pretty lady who stepped into a music store in Springfield the other day. She tripped up to the counter, where a new clerk was assorting music, and in the sweetest tones asked, "Have you 'Kissed Me in the Moonlight'?" The lobster turned half way around and answered, "It must have been the man at the other counter; I've been here only a week." What would a West Plains clerk have done?—*West Plains (Mo.) Gazette*.



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## AMERICAN BASSO BACK FROM ITALY

Henri Scott to Sing German, French and Italian Rôles for Chicago Opera Company—Milan's Dislike of "Rosenkavalier"—Wagner in Italy

WHEN Oscar Hammerstein was holding his operatic educational classes at the Manhattan Opera House two years ago there were several among his newly imported singers who challenged more than passing attention. Prominent among these was the basso, Henri Scott, who is an American in spite of the "Henri." The excellence of his work raised him high above the majority of his colleagues and he was always singled out for special distinction and enthusiastic applause. Then, when the educational scheme had been brought to a close, Mr. Scott disappeared, to the amazement of all, and when next heard of was carving out a triumphant career for himself in the opera houses of Italy.

Mr. Scott is now back in his own country, and it is pleasant to add that he is not likely to be allowed to leave it again in a hurry. Mr. Dippel has captured him for the Chicago Opera Company and there he will be heard in Italian, German and French rôles.

"Most of my time abroad was spent in Italy," said Mr. Scott the other day. "Now no one need be told at this day that it is by no means easy to get started, operatically speaking, in that country. So I went to a manager in Milan with misgivings. He suggested that I sing the 'Serenade' from 'Faust.' I did so and he, after listening attentively, suddenly exclaimed 'Why, you are an *artista*. Come again to-morrow, and I shall have you sing before an *impresario*.' I did so, the latter declared himself well pleased and at once offered me an engagement. 'There is only one difficulty,' he said, warningly, 'and that is that your singing has too much refinement. To sing in Italy you must *'gridare'* more. '*Gridare*,' I must add, means the half

spoken manner of singing which is found so often in modern operas like 'La Bohème' for example.

"Previous to visiting my manager I had studied Italian, and managed to be on speaking acquaintance with the language in three months. I should not have attempted to present myself to any manager before knowing it, as no foreigner has a chance to succeed unless he can do his own talking. Besides, one must have an excellent enunciation or he is lost. The ears of the audiences are always more sharply attuned when a foreigner is on the stage and they show him no mercy if he distorts the sounds of the next. And how these audiences know their operas—music, text and all! I had a good illustration of this once at a rehearsal when the prompter had fallen ill and was absent. The ticket vender, quite an ignorant man and one who knew absolutely nothing about music, came forward and volunteered his services. And not a word of the libretto did he forget while giving us our cues just as efficiently as the prompter.

"I had to work strenuously on my repertoire while in Italy, for they give all kinds of operas that are not heard in any other countries. I had even to learn the bass part in the old 'Matrimonio Segreto' of Cimarosa. Then I had to do 'Mignon' and Verdi's 'Don Carlos,' which is a remarkable work. I expect to sing the big bass aria in concert next Winter. In this way I had not an idle moment.

"At the Scala in Milan I saw one of the performances of Strauss's 'Rosenkavalier.' It was a great disappointment. The audience hooted and hissed mercilessly in spite of the fact that Strauss and his wife were present. Mrs. Strauss was indignant at the treatment of her husband's work and exclaimed 'These wretched Italian dogs!'



Henri Scott as "Colline" in "La Bohème"

in spite of the fact that she occupied the box of the Duchess as a guest. Strauss was given some curtain calls after the second act, but he did not attempt to show himself after the third.

"But, even if Italians do not enjoy Strauss, they like Wagner, and their actions at the opera during a Wagnerian performance are very different from what they are under ordinary circumstances. Wagner seems, as it were, to elevate and refine them. They do not insist on repetitions of certain parts which please them and they do not create any disturbances. I do not think I have ever heard a more beautiful performance of 'Siegfried' than I did in Milan, and this in spite of the fact that the opera was given in Italian.

"In Berlin, I met Mr. Dippel, who engaged me for his company and who asked me to learn German rôles. So I am now busy on 'Hunding' in 'Walküre' and 'King Mark' in 'Tristan.'"

Before Mr. Scott won prominence as a

singer he had already earned high renown as an athlete. Rowing is his specialty and though he has had to give it up in consequence of his vocal work, he has already won something like twenty-four medals and twelve silver cups. He speaks of his exploits with as much pride as a college champion and many a yarn can he tell about the manner in which he outdistanced this or that famous rival in a hard-fought boat race.



Mr. Scott at His Favorite Sport

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## GIVE MUSIC A HIGH PLACE IN GENERAL EDUCATION FOR GIRLS

**Mrs. E. Russell Houghton, New Director of Miss Knox's School, Maintains That Study of the Arts Should Have a Greater Value in Training of Young Women**

MRS. E. RUSSELL HOUGHTON, who has newly assumed the directorship in Miss Knox's School for Girls at Briarcliff Manor, New York, believes that music has a far greater and more important relation to general education for girls than is commonly accorded it, and that the best and broadest kind of education for the young woman of to-day will call music and the arts generally to its aid in a much more complete and purposeful manner than in the past. Along these lines she is broadening the courses of instruction and ideals of education and its relation to life of this school in the environs of New York City, which has since 1903, borne a high reputation as an educational institution.

The course which Mrs. Houghton has planned is the result not only of years of experience in the field of practical management of schools for girls, but also of twenty years of study and observation of young girls and women and the various fields of educational work. Mrs. Houghton brings a new and advanced spirit into the conduct of a school of this kind. She has designed a course of study to meet the needs of the average minded American girl of means who is not a student, and yet who may develop into a serious minded woman and who will undoubtedly be a social leader and a wife and mother, in her community—the girl who may or may not have latent talent, but who in any case



Mrs. E. Russell Houghton, a Staunch Advocate of Broader Musical Education in Schools for Young Women

will have influence, and who, by her sympathy and appreciation, can encourage those who are gifted in art and letters and foster an appreciation of these things in others.

Aside from the question of mere completeness of courses of study and of training the girls' own individual power of expression, it is the aim of the school to bring them in contact with the modern movements in education, philanthropy and the arts. This influence will come from both within and without the school—through its methods of instruction and by

invitation to the school of representative men and women who will talk to the girls of their work.

Mrs. Houghton believes neither in the New England repression nor in the continental "Art for Art's sake," with its severing of art values from ideals of living, but in a sound, broad, intelligent cultivation of the emotional life through art and music, interpreting nature and all beauty in beautiful expression, whether in song, dance, poetry, music, drawing or any art. Even if the girl has no real gift of expression—although Mrs. Houghton believes every one has such gift—such training leads to an intelligent sympathy and appreciation and to the possession for life of all that which others have created.

The school fosters sane religious ideals and makes all its work in the arts also a means to spiritual growth and expression, but balances all these studies on the practical side with its courses in history, economics, the modern languages and kindred subjects.

Mrs. Houghton's attitude towards education represents the broadest and best principles which are reanimating the systems of education in the world to-day. The studies are not regarded as disconnected factors in training, but contribute to a definite attitude toward life, to the upbuilding of a definite and high ideal of life and to enabling the student to get the best which life has to offer. In this art and music are regarded as important as literature.

Miss Knox's school gives a diploma and gives thorough preparation for college, and has special courses for those who do not care to prepare for college. It holds the right of certification to some of the leading American colleges.

The courses in music include lessons in piano, violin and singing, by experienced teachers, and take up thoroughly the subjects of theory, harmony and the history of music. Advanced pupils will give recitals during the latter part of the year and groups of less advanced pupils will give recitals together. Chamber concerts are to be given at the school during the year by prominent artists, among them the Arthur Hadley Trio, Miss Beebe and Eduard Dethier, Paul Kefer, the Elsa Fischer Quartet, Grace Kerns, André Benoist and Mary Williamson.

The piano instruction is founded upon the principles of Leschetizky, whereby technical facility, purity of tone and a high standard of excellence can be established. A special and very complete four years' course in music is arranged for those who wish to undertake the more serious work.

The courses of the school are very complete in regard to general education, and include languages, classic and modern, English, literature, history, history of art, philosophy, mathematics, science and physical training.

## NOTED ARTISTS COMBINE IN CHICAGO MUSICALE

Georgia Kober, Pianist, and Walter Keller, Organist, Present Program at Mandel Hall Concert

CHICAGO, Aug. 7.—The Summer vacation period finds many departments of the Summer schools busy, particularly in dealing with advanced students following normal courses of study. This matter has been duly appreciated by De Witt Durgan Lash, who has charge of the musicale that are given every Tuesday in Mandel Hall under the auspices of the University of Chicago.

Every concert of the series thus far has sustained the standard and advanced thorough individuality of its own. The one last Tuesday was happy in presenting Georgia Kober, pianist, who for a number of years was associated with the late W. H. Sherwood and has in a large measure taken up the work that he was forced to relinquish; together with Walter Keller, the organist, also prominently identified with that school. Miss Kober first played Shutt's "Valse Parisien"; this was followed by a delightful little piece in manuscript from the pen of a local composer, Frances L. Moore, and she then returned to the charm of the classics with a Chopin Scherzo in B Minor.

Walter Keller opened his share of the program with Bach's Prelude in B Minor, followed by Mendelssohn's Sonata in D Major, both showing his proficiency. Subsequently he gave another novelty to the program in a romantic fantasy by Sam Bolenger, a caprice by Wrightson and a toccato by Tonk. His ministrations at the organ was heartily approved. Miss Kober played Sherwood's "Exaltation" *con amore* and three pieces of Debussy in most dainty and delightful fashion.

The musicianship and the repose of Walter Keller's organ playing and fine color, the finish, fervor and the poetry of Miss Kober's piano playing made this an ideal recital and the interpretation as well as the program had the spirit of a midsummer's night dream. C. E. N.

### Max Rabinoff on His Way Here

Max Rabinoff, head of the several New York corporations that will bring over Pavlova and Mordkin, the de Diaghileff All Star Ballet of St. Petersburg, the Imperial Russian Balalaika Orchestra and other European operatic and concert novelties, sailed for New York on the *Kronprinzessin Cecilie* on August 9.

Mme. La Salle Rabinoff joined him in London and accompanies him home. Mme. La Salle Rabinoff appeared with success during the Summer in opera in Italy and Berlin.

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## MARGUERITE LÉMON IN ITALY

American Soprano Has Duplicated Previous Successes in United States, England and Germany—Felix Mottl's Interest in Her Career

THE extremely flattering reception given Marguerite Lémon upon her first professional visit to Italy, during the recently concluded season of opera at the Nazionale, Rome, will surprise none who is familiar with the work of this highly talented American artist. After her successful first season on the operatic stage at none other than the Metropolitan Opera House, during the management of the late Mr. Conried, those who heard her (among them the great conductor, Felix Mottl) realized that she was destined to occupy a prominent position among operatic artists. Her début in opera was made as *Michaela* in



Mme. Lémon as "Santuzza"

"Carmen," with Emma Calvé in the title rôle, but even with so formidable a singer in the cast, Mme. Lémon's gifts were warmly appreciated. Later she sang *Nedda* in "I Pagliacci," with Caruso as *Canio*, and here, too, met with gratifying success. It was after her first singing of the *Forest Bird* in "Siegfried," that Herr Mottl

became interested in Mme. Lémon, and advised her to go to Germany, and acquire a German repertoire, himself offering—a most unusual condescension—to coach her in various rôles. Naturally, she accepted, and an engagement at the Opera in Mainz shortly followed. Here she sang both lyric and dramatic rôles, and also appeared as *Gäst* in the leading German theaters.

But Mme. Lémon had no wish to confine herself solely to singing in German, so, at the conclusion of her contract in Mainz, where she had sung a long list of rôles, such as *Elsa*, *Eva*, *Sieglinde*, *Marguerite* ("Faust"), *Manon*, *Santuzza*, *Nedda*, *Tosca*, *Madama Butterfly*, *Fédora*, *Marta* ("Tiefland"), and *Agatha* ("Der Freischütz"), and had with difficulty avoided *Brünnhilde*, which she felt she was still too young to sing without risk of injury to her voice, she spent a year in Paris, studying a French repertoire. Although she did not sing in opera there, she appeared at a number of concerts in the French capital, and the result was always flattering success. She had returned to America for a well-earned vacation when she was engaged by cable by Thomas Beecham, for his Autumn and Winter season of opera at Covent Garden, last year. A stranger in London, she nevertheless had nothing to complain of in the warmth of her reception at the hands of both press and public. Her *Marta*, in D'Albert's "Tiefland," and *Eva*, in "Meistersinger," the only rôles in which she was heard, owing to changes in Mr. Beecham's plans, were fresh triumphs for the American soprano, and she was offered a fine contract by a prominent manager for a concert tour in Great Britain this Spring. But, although Mme. Lémon is as successful in concert work as on the operatic stage, she was anxious to try herself with the Italian public, and her success has more than borne out the wisdom of her decision.

A brilliant audience was assembled for her début in Rome, the Duke of Genova being present. As *Nedda*, in "I Pagliacci," the opera chosen for her first Italian appearance, she won the interest of the audience from her first notes, and at the conclusion of the "Bird Song," her hearers broke into such enthusiastic and prolonged applause that Mme. Lémon was forced to repeat it. At the close, the Duke warmly congratulated her on her success.

Later appearances in this and other rôles served to confirm the success which she met with from the Italian press—never unduly predisposed in favor of foreigners—no less than from the audiences.

It is interesting to note that a number of metropolitan artists were singing in Rome at the same time Mmes. Lémon and Morena



Marguerite Lémon as "Madama Butterfly"

were at the Nazionale, while Bassi and Amato were at the Costanzi, singing in Puccini's "Girl of the Golden West." *Appropos* of this latter opera, Mme. Lémon has received an offer to sing *Minnie* in Italy next season, but has not yet decided whether to accept this or another offer.

The Italians have been warm in their praise of the beautiful voice—dramatic in intensity, yet bell-like in purity—and of superb acting, personal beauty and stage presence, of the latest American singer to win their favor. Yet all these gifts from Nature could not alone have placed Mme.

Lémon in the high position she has already attained. With them must be reckoned her intelligent industry and real devotion to her art.

At the close of the Roman season, Mme. Lémon took refuge from the heat in Switzerland, but even now she is not idle, but hard at work on new rôles and re-learning in Italian others that she has sung in German only. Among the latter is *Madama Butterfly*, one of her favorites, in which she has always met with great success and which she hopes to sing shortly in Italy.

ELISE LATHROP.

### GARDNER LAMSON'S RECITAL

Noted Bass-Baritone Gives Varied Program at Hawthorne, N. Y.

Gardner Lamson, the American bass-baritone who recently returned from a long operatic engagement in Germany, gave an interesting matinee recital on July 28 at the country home of Dr. and Mrs. H. S. Carter, Hawthorne, N. Y.

The program showed a wide range, from Handel and old Irish through Schubert, Loewe, Brahms, Wagner and Leoncavallo to American composers of to-day.

Mr. Lamson is an ardent advocate of opera in English for the English-speaking, "if," as he puts it, "there is a good translation." With striking consistency to this principle he gave the Prologue to "Pagliacci" in English and Sachs's great monologue from the third act of "Meistersinger" in German. Both of these selections were accompanied by appropriate action, which added much to the dramatic and poetic illusion.

Mr. Lamson's clear and dignified singing of English suggests that if all our American opera singers, here and abroad, would apply

to the English language the same careful, analytical study which they are compelled to devote to foreign languages as a vehicle of lofty or impassioned utterance, and if they could be given incentive to this by frequent productions of opera in English, there would be an end to all talk of English being an inferior language for singing.

American composers were represented by Ernst Carter with "Verzweiflung" and "Rosemary," Arthur Foote with "I'm Wearing Awa," and Clayton Johns with "I Love and the World Is Mine." The hostess, who is a gifted amateur pianist, supplied a very acceptable accompaniment to the varied and exacting program.

Ida Rubinstein, the Russian dancer, who created the name part in the d'Annunzio-Debussy mystery play, "The Martyrdom of Saint Sebastien," and is said to have captured George Baklanoff's heart, is going to Egypt for a lion hunt.

Camille d'Erlanger's "Aphrodite" was sung recently in the open-air theater at Montpellier, with Mlle. Chenal, of the Paris Opéra Comique, in Mary Garden's rôle, and aroused much enthusiasm.

JOSEF

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New York, August 12, 1911

## THE CASE OF "DER ROSENKAVALIER"

Now that Manager Whitney has dropped his plan of giving the "Rosenkavalier" in America, as related in MUSICAL AMERICA last week, it appears there is to be no opportunity of hearing this latest Strauss stage work in this country next season. This presents a striking situation—that the latest sensational work of the world's most sensational composer is not to arrive at a performance in America in the season following its European production. It is possible that such a circumstance marks a deflection in the line of the evolution of musical art in its international aspects.

That such a thing could come about shows the conditions of the case to be extraordinary. There is failure somewhere, either at the American or the German end of the matter. Something has given way in what was supposed to be a structure of the solidest sort. It was supposed that Strauss was all powerful, and could rely upon a world hearing at the first opportunity.

As to the American end of the transaction, Manager Whitney finally concluded that he could not hope to make the returns cover the expense of this elaborate production. Everything looked rosy so long as the original intention of giving the "Rosenkavalier" in English, with an English company, was adhered to. The trouble began when it was decided to give it in German, with a German company. The English managers at once would no longer have anything to do with it, and the Americans interested began to back out.

Opera can be given in German, or Chinese, by the Metropolitan Opera Company or by the Chicago Company, which rely for their support on the rich fashionables of the cosmopolitan centers, who are not particularly concerned with the text, or the opera as a stage show, but chiefly with it as a social function. But the country at large is sufficiently American to require a presentation in the native tongue.

Why, then, was not the original plan of giving the "Rosenkavalier" in English adhered to? It has been suggested that no translation sufficiently true to the original could be given in English and still be kept within the police regulations. The text of the "Rosenkavalier" is known to be highly flavored. Is it possible that the general decadence of German art is driving its votaries to such lengths of sensationalism and eroticism that their product is no longer acceptable in a young and healthful country? The existence of a Humperdinck would seem to argue that Germany has not yet reached any such desperate stage, despite the outrageous attempt on the part of Mr. H. E. Krehbiel, of the New York Tribune, in his review of the premiere, to show the "Königskinder" to be consciously pornographic. The isolated existence of a Humperdinck in a country which was once rich in its fairy-lore is, notwithstanding, in itself a testimony of the tendency of Germany to repudiate its idealism. Not that there would be any great harm in realism of the best sort,

but an extreme realism is almost certain to degenerate into sensationalism.

An over-commercialized condition of art is the next logical consequence, and the extraordinary demands of Strauss, whether or not they have effected the dismissal of the "Rosenkavalier" by Mr. Whitney and its consideration by other companies, are well known. This realism and commercialism also necessarily take the form of extremely gorgeous productions and settings, leading to an absurdly high expense. The "Rosenkavalier" is already notorious in this respect.

The conditions underlying the rejection of the "Rosenkavalier" are these: America has a natural curiosity to hear this latest work by Strauss, and would pay a large amount for it under certain conditions of language, etc. On the other side of the balance is the question of undesirable subject matter and inflated value and expense. Let these latter but increase to a certain point and it is plain how the scale will tip.

America is not dancing to every tune of the European monarchs of music.

## FEDERATION PRIZE COMPETITION

In MUSICAL AMERICA last week there was announced the third prize competition for American composers offered by the National Federation of Musical Clubs. This competition has speedily arrived at a status to commend it to the attention of the best composers of America. The prize winners in the two preceding competitions have been Henry K. Hadley, Arthur Shepherd, George W. Chadwick, Horatio Parker, Henry Lang, Arne Oldberg, Charles Wakefield Cadman, Henry V. Stearns, and in the special prize for women composers, members of the federated clubs, Miss Mabel W. Daniels.

This is an imposing array of names and will deter any but composers of the most sincere and serious of intentions from competing. The third competition offers prizes for an orchestral work—symphony or symphonic poem, chorus with orchestra, sonata for violin or violoncello and piano. In each of these classes first and second prizes are offered. Further, there are prizes for an operetta for school children, and a national anthem or song, offered by individuals, and three special prizes for women composers who are members of federated clubs. The prizes are all of sufficient amount to be attractive to composers.

Works to which prizes have been awarded in the past show musicianship of the highest order. The musical world of the United States has scarcely had time to absorb them, but several have had performances under the best auspices which America affords, outside of the performances at the conventions of the Federation, and promise to become part of the repertory of our great orchestras and other organizations. These organizations will do well to give a more rapid recognition than they have to the prize-winning works.

All serious composers will applaud the clause in the announcement of the new competition which states that in case no work is judged worthy to receive a prize, no award will be made. No serious composer wants to be among the winners in a competition where winning does not place him among the highest.

There is plenty of time for the completion of new works before compositions have to be submitted, and composers in America should take note of the competition and prepare for it. One of the excellent results of these competitions has been to effect a sifting process and to get down to works that are progressive and new. Old, musty and antiquated scores have been rejected, and the contest centers about fresh and progressive works. These federation competitions have rendered great service to musical composition in America, and the forthcoming contest will be watched with even greater interest than its predecessors.

## CIGARS ACROSS THE SEA

We are glad to see that the distress signal which Oscar Hammerstein raised on not being able to find a decent five-cent cigar in London was seen and heeded by an American cigar company, which forthwith sent him one hundred of the kind for which he pined.

This beneficent action was a masterstroke. Not only will it restore the opera king to his wonted composure and cheerfulness, but it will serve as a timely rebuke to the British metropolis for permitting such a state of affairs to exist there.

If certain persons are inclined to asperse the great Oscar for smoking five-cent cigars, they should be reminded that he was once a magnate of the cigar industry, and knows that a good cigar can be sold at five cents, and that the innocent public has been well trained into the notion that it cannot get a good cigar under several times that price.

It will be a blow to musicians to learn that the cigar company which made the present to Mr. Hammerstein let it be well understood by the public that it did so out of a fraternal regard for him born of the fact of his

earlier connection with the cigar industry, and not because he was a man of high rank in the musical world. Without this precaution having been taken, every noted musician of the world, visiting London, would make it his first business there to loudly bemoan the Sahara-like condition of that city with respect of an excellent variety of the weed at five per.

Mr. Hammerstein's plight will remind us of that of the poet William Blake, a century or two ago, as described by a later poet:

He came to the desert of London town  
Gray miles long,  
He wandered up, and he wandered down, etc.

The New York Sun has broken out with the periodical affirmation of the kinship of genius and madness.

Well, what are you going to do about it, gentlemen? Why not fix it so that all persons showing indications of genius shall at once be incarcerated in an asylum, so that they can do the world no harm?

They say that the "Rosenkavalier" waltzes are nothing to those from the "Merry Widow."

Russia has five-cent grand opera. Hammerstein smokes five-cent cigars. There ought to be a *mot* in this somewhere.

## PERSONALITIES



Far from Thoughts of Opera World

Lorene Rogers-Wells, the New York singer, whom Andreas Dippel has engaged for the principal soprano rôle of the English production of "Quo Vadis," is spending the Summer in the Far West and enjoying her favorite pastime of horseback-riding. Mrs. Wells is an expert horsewoman and a splendid shot, and has lived for some time on the border line of Arizona and Mexico, in territories where only few American women have set foot. She relates amusing stories of her meetings with the Indian tribes, to whom it was a matter of great astonishment to see an American woman who could ride as swiftly and as well as they, and whose aim was as unflinching as theirs.

**Bassi**—Amedeo Bassi has been presented by the Italian Minister of Foreign Affairs with a handsome gold medal as a compliment for his services at a concert which was given at the Consulate in Rome to celebrate the fiftieth anniversary of the liberty of Italy. This concert was given while the tenor was in Rome singing in the first four Italian performances of Puccini's "The Girl of the Golden West."

**Gadski**—Mme. Gadski, writing to New York from the Austrian Tyrol, gives a glowing account of the mountain climbing she is enjoying daily. She states that she has entirely recovered from an operation had in May, and adds that her health is better than for several years—that for the first time in two years she is wholly free from pain. Specialists agree that she has permanently recovered from the sciatica which has long caused her such discomfort.

**Lhévienne**—About Joseph Lhévienne, the pianist, a Berlin writer, in a character sketch, says that there is "nothing sentimental, nothing effeminate. He is broad shouldered, strong, manly. The glow of health is on his cheeks and he abounds in good nature. Lhévienne has three brothers who are gifted musicians, while his wife is a woman of unusual attainments. She not only received an honorary degree in mathematics at the University of Moscow but, at the Royal Conservatory of Music, was accorded the highest honors as a pianist ever given to a woman at that noted institution."

**Walker**—"Tell American girls to come to Germany to learn singing if they have the voice, the strength and the money to last them through the four years' training necessary if they mean to reach the upper branches of the tree of success," advises Edyth Walker, the American prima donna. "Germany is no place for a girl to enter upon an operatic career unless in addition to a fine voice and a fine appearance she has the health and strength of a man. But there is this advantage in Germany over France and Italy, that if a girl can sing well and stand the strain she is certain to get a hearing."



## NEW AMERICAN WORK AT PARK CONCERT

**Volpe Orchestra Gives Ernest  
Carter's Scherzo a Satisfac-  
tory Hearing**

When the orchestral concerts in the New York parks were so successfully launched last Summer, a feature of the concerts was the production of new works by American composers. This year this feature had thus far been conspicuous by its absence, and the first American work of the season was given on Wednesday evening, August 2, at the Mall, Central Park, by the Volpe Symphony Orchestra. The composer honored was Ernest T. Carter of



**Ernest T. Carter, American Composer  
and Conductor**

New York, who was represented by the Scherzo from his "Symphonic Suite in D Minor."

In this work Mr. Carter has shown himself to be a master of orchestration and has said some very interesting things, all replete with humor; catching the delicate bits of melody, which he weaves with telling effect, he has provided a beautiful melodic setting for his truly humorous ideas. With a fine sense of orchestral color, modern in spirit, he takes his orchestra in hand and makes his music live, effervescent and full of spirit. His command of effects that are obtainable with a big, modern orchestra is unusual, and with it he has written a splendid work, which promises well for the rest of the Suite which has not yet been heard.

The program, which was excellent, again brought forward Maximilian Pilzer, the violinist. Mr. Pilzer gave a stirring performance of the D Major Polonaise of Wieniawski, which he played with electrifying effect, coping with the technical obstacles which the composition presents with singular success. His tone was rich, luscious and resonant and he was given an ovation at the close of the piece. He responded with the "Méditation" from Massenet's "Thaïs," which he did in excellent style, again winning the applause of his hearers. The orchestra was heard in the "Tannhäuser" overture, Liszt's "Les Préludes," the March from the "Pathétique" of Tchaikowsky and compositions by Bizet, Haydn, Chabrier and Rossini. Mr. Volpe conducted in his usual excellent manner.

### Want Wolf-Ferrari to Visit Milwaukee

MILWAUKEE, Aug. 7.—The Milwaukee Musikverein, which has already arranged with Ludwig Hess, the Bavarian court singer, to be soloist at one of the most important of the society's 1911-12 concerts, is now making an effort to induce Ermanno Wolf-Ferrari, the Italian composer, to be present in Milwaukee on November 20, on which date the society will present his oratorio, "Nuova Vita." The society was the

greatest influence in obtaining the consent of Herr Hess to be principal soloist at the big North American Sängerfest in Milwaukee last June, which the *kammersänger* utilized for his American debut. The presentation of the Ferrari oratorio will be one of the most pretentious undertakings of the Milwaukee Musikverein. It will require a mixed chorus of 250 voices, a boys' chorus of fifty and an orchestra of seventy-five pieces. M. N. S.

### NEW WORKS BY HUSS

**Composer Is Writing Them at His  
Summer Home at Lake George**

Henry Holden Huss, the composer-pianist, of New York, is spending the Summer at his Summer home at Diamond-Point-on-Lake George, N. Y., where he has been resting after a very busy Winter's work. His teaching occupies a great deal of his time in the Winter season, and this year he did a considerable amount of concert work in the South and Middle West. He is now engaged in preparing new recital programs with Mrs. Huss, soprano, whose artistic work has been admired by critics, both in this country and in Europe.

Composition is also occupying Mr. Huss's time, and it is learned that he is at work on a "Fantasie for Piano and Orchestra" for Raoul Pugno, who recently played his Piano Concerto in B at Monte Carlo. Another new work is a "Nocturne" for soprano solo, orchestra and female chorus which Mr. Huss is writing for his wife. Six new piano pieces have just been completed and will be published in the near future; they are an "Etude Erotik," dedicated to Paderewski, two "Intermezzi" for Rafael Joseffy, an "Impromptu" for Raoul Pugno, an "Albumleaf" and a "Polonaise Brillante." Mr. and Mrs. Huss will return to New York about October 1.

**Harold Bauer Engaged by Nine Sym-  
phony Orchestras for Next Winter**

Harold Bauer has already been engaged by nine symphony orchestras for next Winter, including the Philharmonic Society of New York, Boston Symphony, New York Symphony Society, Thomas Orchestra, Cincinnati Orchestra, St. Paul Symphony, Minneapolis Orchestra, St. Louis Symphony and Seattle Orchestra. He will be heard in recital in many cities, including New York, Pittsburg, Detroit, Oberlin, Cleveland, St. Louis, Nashville, Columbus, Chicago, Milwaukee, Madison, Boston, Northampton, Springfield, Hartford, Poughkeepsie, Dobbs Ferry, Buffalo, Erie, Minneapolis, St. Paul, Ypsilanti, Schenectady, Bridgeport, New Orleans, Galveston, San Antonio, El Paso, Denver, Salt Lake City, Butte, Duluth, Buffalo, Toronto, Ottawa, Montreal, Quebec, Portland, Washington, Louisville, Atlanta, Indianapolis, Kansas City, Omaha, and all the prominent cities on the Pacific Coast.

### Pianist Who Needs No Address

It is not every resident of Berlin who knows where he lives. An illustration was given recently, when Alberto Jonäs, the famous pianist, was asked by the reporter of a newspaper in Hamburg in what part of Berlin he lived. "I do not know," answered the piano virtuoso, "and I wish somebody would tell me. I have to pay my taxes in Schöneberg-Berlin; my mail is stamped Wilmersdorf, and my telephone is Pfalzburg." However, it is fortunate that I am well known, and hardly a week passes without a letter being addressed to me 'Alberto Jonäs, Berlin.' It is never delayed and reaches me without the least loss of time. Once last season I received a letter addressed 'Alberto Jonäs, piano virtuoso, Germany.' It found its way to me as quickly as if city, street and number had been written on the envelope."

### Paderewski's Tribute to Stransky

No less an authority than Ignatz Paderewski paid a striking tribute to Josef Stransky at a recent luncheon in Paris. "Stransky," said the eminent pianist, "is one of the coming musicians and is certain to make as deep an impression in America as he has done in the last few years in Europe. The Philharmonic Society is to be congratulated on securing his services." The new conductor writes that he will arrive in America early in October to begin rehearsals well in advance of the opening concert, November 2.

### Student-Pianist in Recital

Valeda Frank, pianist, a pupil at the Granberry School, of New York, in the class of 1912, gave a recital at Masonic Hall, Gloversville, N. Y., on June 29, as-

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sisted by Louise Mount, violinist. She played selections by Bach, Beethoven, Chopin, Joseffy, Schubert and others, and proved herself a pianist of marked ability, her technic being large and sure and her interpretation in keeping with accepted tradition. The Beethoven Sonata, op. 14, showed her power to interpret the more serious works, while in the Joseffy and Liszt numbers she exhibited delicacy and fineness of expression. The Gade Sonata in D, a work too rarely heard, was given a fine performance, Miss Mount assisting and making her part most enjoyable.

### Flonzaley Quartet Booked for Seventy- two Concerts

The Flonzaley Quartet is already booked for seventy-two concerts in this country for the coming season. Among the cities to be visited are: New York, Pittsburg, Reading, Boston, Washington, Buffalo, Terre Haute, Indianapolis, Cincinnati, Detroit, Oberlin, Ann Arbor, Akron, Cleveland, Chicago, Madison, Winnipeg, Duluth, La Crosse, Minneapolis, St. Paul, Cambridge, Danville, Philadelphia, Dobbs Ferry, Milton, Lowell, Newton, Flushing, Troy, Albany, Aurora, Syracuse, Montreal, Toronto, Providence, New Orleans, Oklahoma City, Muskogee, Austin,

Houston, Dallas, Fort Worth, El Paso, Phoenix, San Diego, San José, Pasadena, Los Angeles, Redlands, Santa Barbara, San Francisco, Oakland, Sacramento, Reno, Carson City, Portland, Seattle, Tacoma, Spokane, Vancouver, Victoria, Butte, Helena, Boise, Salt Lake City.

### Gadski to Sing in "Le Donne Curiose"

Mme. Gadski, fully restored to health, is now at her Berlin home preparing her programs for the concert appearances she will make in this country under the management of Loudon Charlton prior to joining the Metropolitan Opera Company. She has just been notified by M. Gatti-Casazza to learn the soprano rôle in the new Wolf-Ferrari opera, "Le Donne Curiose," which will be sung in New York for the first time next Winter.

### Nordica with the Philharmonic

The Philharmonic Society of New York has engaged Mme. Lillian Nordica as soloist for several appearances in the regular New York subscription series next Winter. The prima donna will also accompany the orchestra on one of its Fall tours, appearing in Philadelphia, Baltimore and Washington.

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**PRIZES OFFERED TO COLORADO COMPOSERS**
**Denver Center, American Music  
Society, Starts Contest—  
Cadman in Denver**

DENVER, July 28.—The directors of the Denver Center, American Music Society, voted this week to offer prizes of \$25 each for the best song, piano composition, work for violin and piano, and one-act play, to be the product of a Colorado resident. The manuscripts are to be submitted before January 1, 1912. A committee of well-known Eastern musicians will be asked to act as judges. The compositions will remain the property of their respective composers, but the prize winners, as well as those receiving honorable mention, will be produced by the Denver Center. This effort of the local society to encourage the creative efforts of Colorado musicians and playwrights is but the forerunner of larger things, and plans are already being discussed for the raising of a considerable sum to make possible the offering of larger prizes and the production, on an adequate scale, of successful works.

The membership of the Denver Center is limited to 225, and its first season closed with practically a full membership. There are now several applicants waiting for vacancies. The regular monthly dinner meetings will be resumed for next season in October, and a most interesting program is outlined. The new president, Mrs. Lola Carrier Worrell, of No. 2226 William street, has offered to give information regarding the rules governing the prize composition contest to any interested person.

The special Summer term of the Wilcox Studios closed here Thursday evening with a recital introducing the twelve members of the class. An excellent program of songs and arias from standard operas and oratorio was sung in a way to cause most favorable comment. Mrs. Wilcox accompanied the singers with unfailing skill and sympathy. Mr. Wilcox gave 314 private

lessons during the five weeks' term, in addition to the weekly lectures, recitals, or class work in diagnosis and vocal pedagogy. Miss Taylor, his assistant in the voice work, also had a large class, as did Miss Sprague, the expression teacher. Pupils of Miss Taylor and Miss Sprague were heard in recital at the studios on Tuesday evening, and made an excellent showing. Mr. and Mrs. Wilcox and daughter will start on Sunday for a six weeks' vacation in Michigan. Miss Taylor will spend her vacation in Kansas.

Mr. and Mrs. Henry Houseley leave on Sunday for Boston and the seashore in its vicinity, for a three weeks' rest.

Charles Wakefield Cadman, the American composer, has arrived in Denver and is looking for a suitable house in which to establish his mother and himself. Mr. Cadman will devote himself, while a resident of Denver, principally to the Indian opera that he is composing, and to other creative work, though he will be heard in lecture recitals, and may also accept the organist post in a local church.

J. H. K. Martin, the Denver concert manager, has just returned from an extended trip to the Pacific Coast, including the Northwest and Southwest country, in the interests of the Mountain Ash Welsh Choir. He reports a larger success than he dared to hope for, and the choir is now assured a busy and profitable season through the territory controlled by Mr. Martin. The choir will be heard in Denver late in October.

During the illness of Mr. Cavallo, Horace Tureman has conducted the symphony orchestra in its Friday matinee concerts at Elitch Gardens. Mr. Tureman is known here as a young musician of scholarly gifts and high musical ideals, and his mastery of the orchestra, despite a necessary lack of rehearsal, was at once apparent.

Mrs. Lola Carrier Worrell will spend three months of the coming season in the East, where she will appear in recitals of her own compositions for voice and piano. Some of her recent compositions, heard here in manuscript form, have made a strong impression upon the musical people who heard them. J. C. W.

**THE HANZ ZWICKY CONCERTS**

 New March Introduced by Pittsburgh  
Orchestra Director

PITTSBURGH, Aug. 7.—The Pittsburgh Festival Orchestra, Hans Zwicky, conductor, gave a splendid musical program Saturday night at the Rittenhouse, the director presenting one of his own numbers, a march, "Rittenhouse," which was well received. The Thursday night concerts for the remainder of the season will be devoted entirely to soloists in recitals.

Ruth Thoburn, the Pittsburgh violinist, who has been abroad for some time, will return home in a month. She studied with Sevcik, of Vienna, and during the Summer accompanied the great teacher at his Summer home school in Pisek, Bohemia, where Miss Thoburn now is. She formerly was a pupil of Luigi von Kunits, of Pittsburgh, but now of Vienna.

The Pittsburgh Orchestra Club, an organization composed of professional and business men, and of which Harry Hetzel is the conductor, has been making a profound impression here lately. The orchestra has been giving some concerts, not especially for revenue, but for the pleasure and enjoyment of its own members. E. C. S.

**When the Scotch Piper Thought He Was  
in Heaven**

Senator Depew, at a dinner in New York, said of Strauss's music: "To hear 'Elektra' or the 'Domestic Symphony' always makes me think of the old Scotch piper who said: 'Ah, there's ane nicht I shall ne'er forget. There were nineteen pipers besides myself' all in a wee bit parlor, all playin' different tunes. I just thocht I was in heaven."

A new edition of "Lessons in Singing," by Giuseppe Concone, op. 9, appears from the Ditson Press. It is nicely gotten up with attractive covers, and is published for high medium and low voice. It is edited by Dr. L. Benda and the English text has been supplied by Theodore T. Barker. It should be welcome to the teaching profession.

**C. W. CLARK'S MUSICAL**

 Noted Baritone's Pupils Heard in De-  
lightful Program in Chicago

CHICAGO, Aug. 7.—A charming impromptu musicale was given Thursday afternoon at the studio of Charles W. Clark, in the Fine Arts Building, for the edification of the select and critical few.

Marion Chase-Schaffer, soprano, sang an aria from "Madame Butterfly" delightfully, and was followed by Mrs. N. B. Thurston, of St. Paul, Minn., a splendid, new contralto, a credit to the tutelage of Mr. Clark. That distinguished educator also added weight to the artistic event by singing the prologue to "Pagliacci," which carried emphatically, and he followed it by a number of songs by Debussy, charming examples of the great modernist, delightfully interpreted. C. E. N.

**Why Martin Is Unhappy**

LONDON, Aug. 5.—Riccardo Martin, the American tenor, has had remarkable success in the season just closed at Covent Garden, but still he is not satisfied. He was engaged by the opera management to sing in twenty operas, but was several performances shy at the end of the engagement. Although paid for the full twenty Mr. Martin nevertheless objected. "I'd much rather be paid and sing than be paid and not sing," he said. Mr. Martin goes immediately to Italy.

**More Pay for Chicago Musicians**

CHICAGO, Aug. 5.—With the salaries of members of the Chicago Federation of Musicians to be raised from 25 to 50 per cent. next year, it is estimated that music will cost the theater managers \$50,000 more for the season. The federation has gained a complete victory in its fight for higher salaries. Not only will the men receive more pay, but a greater number of them will have to be employed by the managers.

The Weimar Municipal organist, Arno Landmann, has been appointed organist of the new Christ Church, in Mannheim, from among over 100 candidates.

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Sound-Proof Rooms a Feature—Vacation Notes of Local Teachers  
and Musicians**

CHICAGO, Aug. 7.—MUSICAL AMERICA has from time to time remarked the efforts of a committee of musicians to secure a substantial home that might house the greatest number with the greatest comfort. The *Tribune* last Saturday published a picture of the proposed new sound-proof twenty-story skyscraper to be erected on the site of the Athenaeum building on Van Buren street, by the heirs of the Joseph A. Otis estate. Messrs. Holabird & Roche, the architects, state that plans have not progressed sufficiently to make any announcement, but the paper states it will have two recital halls, one seating 175 and the other 500, and that more than half the available space has been applied for by music teachers.

Lulu Jones Downing, the Chicago composer, whose songs have been sung by many artists of late, this week goes East on a protracted trip.

Registration of pupils is going right along at the American Conservatory in Kimball Hall. President John J. Hattstaedt and family went East for a few weeks last Monday, but the official corps of the institution and a number of the faculty continue the good work of examination and registration.

Kenneth Bradley, director of the Bush Temple Conservatory, states that they had the largest Summer school on record this year, and he is anticipating a large registration for the regular term, which opens in September.

Sybil Sammis MacDermid, the well-known concert soprano, who is resting at her home in this city, is importuned by many teachers for coaching. In a few instances she has complied with such requests, and is devoting considerable time to accumulating new programs. Ora Padgett-Langer, soprano, who recently returned from her concert season, is studying with Mrs. MacDermid this Summer.

Virginia McCormick, of this city, will conduct a number of musicales at her Summer home in Cohasset, Mass. A number of Chicago musicians have been invited to participate, likewise members of the Boston Symphony Orchestra.

Walton Perkins, director of the Chicago Conservatory, has strengthened the faculty of that institution by engaging Leo Valenka Zelenka Lenardo, harpist, recently from Berlin, where he was highly honored by royalty, the Kaiser having presented him



Carl D. Kinsey, Manager of the Apollo Musical Club, of Chicago, Taking His Favorite Exercise at His Summer Home at Delavan Lake, Wis.

with a beautiful harp. Alfred Hiles Bergen, another new force for the vocal department, now camping in Michigan, will report for duty early next month.

Bernard Ulrich, manager of the Chicago Grand Opera Company, came in from his Summer home last Saturday and took an evening train for the East, where he expects to spend the present week dealing with important matters connected with the affairs of that institution.

The primal evidence of musical preparations for the opera season will begin early next month when Chevalier N. B. Emanuel will begin the work of rehearsing the large Chicago chorus in "Samson and Delilah," which will be the opening opera of the Chicago season.

Elsie DeVoe, a graduate of the Sherwood School, who recently returned from a long course of study with Theodore Les-

chetizky, has been added to the faculty of the Sherwood institution. Miss DeVoe was several times honored abroad, playing before the Russian Musical Society and the atelier reunion of the Academie Vitti.

Harold Henry, the pianist, having completed a number of new programs, which embrace some fine novelties, will spend all the month of August in Canada.

Gertrude Bates, the brilliant and youthful violinist, a pupil of Max Fischel, has been engaged for a concert tour commencing October 9 that will take her through the Middle West and the State of California.

Vera Barley, soprano, a star pupil of Mr. and Mrs. J. S. Bergey, writes from Munich, sending excerpts from the paper concerning her success in that city.

William Beard and his operatic quartet filled two engagements this week at Mt. Vernon, Ill.

Mr. and Mrs. Frederickson will be associated with the Chicago Conservatory next season.

Luella Chilson-Ohrman has just closed a remarkable season in both concert and recital work, the success of which is gratifying to her managers. Early in October she will start a four weeks' Eastern tour with Christine Miller, contralto, and Frederic Martin, basso. She is said to be booked for a tour of twenty concerts later in the season along the Pacific Coast.

Walter Spry, the well-known educator and artist, has curtailed his pleasant outing in the wilds of Northern Wisconsin to return here and conduct a Summer normal class during August.

A promising soprano pupil of Regina Linne, Mrs. Peterson, has been engaged at the Trinity Episcopal Church in Highland Park.

Milton R. Harris, of Chicago, is spending the present month at Teachers' Institute through Indiana. Mr. Harris's work as a choir-master has fitted him for handling large bodies of singers; besides his practical experience as a teacher has given him a fund of material for lectures that are valuable for teachers.

Oscar Deis has closed his studio in the Auditorium Building and gone on a fishing trip to Cedar Lake, Wis., for a fortnight, and will spend the remainder of the month at his old home in Ohio.

Ferne Gramling, alto, has been engaged for that position at the Baptist Church in Engelwood. Miss Gramling recently completed a six weeks' engagement with a vocal quartet which has been the star feature of Martin Balmann's Orchestra.

Irene Petersen, of Reno, Nev., and Agnes Hennley, of St. Paul, two star pupils of Georgia Kober, who graduated with honors this season at the Sherwood School, have been engaged as assistants in this institution next season.

The forty-fifth catalog of the Chicago Musical College, just received, is quite the most artistic addition to the library of school advertising received in many seasons. The cover color scheme embraces embossed white over a background of blue, the colors of the

school, while the matter between covers includes exhaustive information worthy of consideration from anyone who contemplates the study of music in any of its branches. Some 105 pages of reading matter and plates of members of the faculty supply educational and pictorial information of the oldest and largest school of the kind in Western America. The distribution this year, fully one-half of which was made upon request, required more than 15,000 copies.

C. E. N.

### AMERICAN SINGER WHO RECENTLY MADE DEBUT IN ITALY



Estelle Rodgers, an American Girl, Who Has Been Appearing in Opera in Italy

Estelle Rodgers, an American girl, who has just made her debut in opera in Italy, has been engaged for appearances in opera in Rome next spring. In her several appearances this Spring she was most successful.

Since the end of the operatic season Miss Rogers has had the honor of an audience with the Pope and has spent some time in sightseeing. The above picture was taken in the Forum at Rome, where Mark Antony is supposed to have made his oration over the dead body of Julius Caesar.

Miss Rodgers has spent several seasons in America in church and concert work and went abroad after study with Mme. Anna Ziegler. She is especially well known in Philadelphia, where she filled many important engagements the past year.

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## NEW MUSIC—VOCAL AND INSTRUMENTAL

IT is difficult at the present day when American composition is, so to speak, still in its youth, to compile an anthology of songs by American composers. This, for the very reason that when a publisher decides to make such a collection he is naturally prompted to use in it those American songs which are his own publications, and so it is not surprising that the volume "Anthology of American Song," recently published by G. Schirmer, New York, is hardly representative of the best work that American composers have done in the realm of song.

There are, to be sure, certain men, pioneers in American musical life, whose compositions, though to-day somewhat out of date, still deserve a place in a collection—such men as John Knowles Paine and Dudley Buck. Strangely enough these men, roadbreakers in the upbuilding of American creative art, are not represented at all, and their place is taken by antiquated songs by Reginald De Koven, Charles B. Hawley, Clayton Johns, William H. Neidlinger, and Harry Rowe Shelley.

It must not be supposed that the volume does not contain worthy material, for it does in large measure. Horatio Parker is represented by his charming setting of Tennyson's "Milkmaid's Song"; George W. Chadwick by "In My Beloved's Eyes," hardly an example of the composer at his best; Homer N. Bartlett, by his lovely Scotch song, "Highland Mary," one of the best Scotch songs of recent years, and Edward MacDowell, by his charming "The Clover."

Of the younger men, Sidney Homer, who, with perfect justice to his great ability as a song-writer, might have had two or three songs in the volume, has but one, his glorious setting of Stevenson's "Requiem." Henry Hadley has a recent song, "Rose-Time," a song which cannot compare, for example, with his "Stille, Träumende Frühlingsnacht," or "Gieb Schönes Kind Mir Deine Hand"; Victor Harris has his dainty "April"; Ethelbert Nevin his "Serenade"; Frank La Forge, "Like the Rosebud"; Charles Wakefield Cadman, "A Moonlight Song"; Winthrop L. Rogers, a most appropriate setting of Frank L. Stanton's "Let Miss Lindy Pass"; Arthur Nevin, "Auf Wiederseh'n" which, *mirabile dictu*, has a few measures of his brother's "The Rosary" in it and which is exceedingly old-fashioned in style. The work done by our women composers is shown in Mary Turner Salter's "The Pine Tree" and Harriet Ware's "Joy of the Morning," neither of which is an adequate example of what these talented women can do.

There are also songs by C. Whitney Coombs, Albert A. Mack, James H. Rogers, Wilson G. Smith, William Armour Thayer, Arthur Whiting and R. Huntington Woodman. The point in question is not whether this or that composer who has written a good song has been omitted, it is rather whether it is right to include songs in a collection of this kind which have no definite musical value at this time, when the space taken up by them might well have been used to include the splendid work of some of the rising younger school of Americans. Being acquainted with the Schirmer catalog, the writer is the more surprised at the omission of the works of such promising creative minds as Walter Morse Rummel, Clyde Van Nuys Fogel, F. Morris Class and Gena Branscombe, all of whom have had songs published by the firm mentioned. It is also inconceivable that the collection has been made without including the works of Henry Holden Huss, whose "Before Sunrise" is one of the finest American songs ever written, and Marshall Kernochan; and, since the collection has been made this year, Victor Herbert's "Natoma" just having been published by the Schirmer press, it would indeed have been fitting to have placed one of the songs from this opera in the volume.

When all things are considered, however, it is a good collection; in fact, very nearly as good as any American publisher could bring out, despite the fact that a little more judgment might have been ex-

"ANTHOLOGY OF AMERICAN SONG." Published by G. Schirmer, New York. Price, paper, \$1.00 net; cloth, \$2.00 net.

erted toward the selection of the material, since the title page contains a subtitle "A Collection of Twenty-six Songs by Representative American Composers." The volume is published both for high and low voice.

A NUMBER of interesting songs for two- and three-part women's voices appear from the Ditson press. Among them are the following three-part songs: "Roses Bloom in Summer Only," by Harry Hale Pike, a dainty little piece to be sung unaccompanied; "The Blossom Time o' the Year," by Frank H. Brackett, which, though neat and well written, is lacking in good round melody; "Proposal," by the same composer, a nice bit of conventional work, and Eduardo Marzo's "The Isle of Nid-Nod," a song that will please through its melodic quality.

"Tis June," by Luigi Denza, for two-part chorus, is also given out by the Ditson press. Its worth may best be described by saying "It is Denza," without any other criticisms, the characteristics of this happy composer being known to music-lovers everywhere.

WILLIAM G. HAMMOND, who has given much evidence of his creative ability in recent years, has just issued two new songs. The first, "I Love Thee," is without doubt the poorest song Mr. Hammond has ever done. It is hopelessly commonplace, melodically and harmonically, the accompaniment consisting of repeated eighth notes in 12/8 time, an effect that would cheapen even a melody of refinement. It falls under the category of the "Love Me and the World Is Mine" type and will bring its composer no credit. It is published for high and medium voice.

"The Pipes of Gordon's Men" shows us the composer in a different mood. The song has Scotch color, and is individual in expression. The poem is a good one and Mr. Hammond has voiced it with dramatic intensity. It is moving and will no doubt be heard on the recital program. It is published for high and low voice.

THE Charm of Spring," by Mary Turner Salter, is an excellent duet for soprano and alto voices. It has many delicate harmonic touches and is exceedingly graceful in its lines. The accompaniment is interesting and beautifully conceived for the piano.

GEORGE F. BOYLE, of the faculty of the Peabody Conservatory of Baltimore, has a "Suite de Ballet," for the piano in three movements, "La Prima Ballerina," "Tempo di Mazurka" and "La Gondola." Though there are some excellent ideas in the pieces they are not particularly original and say very little that has not been said before. There is evidence of an influence from the modern French school, which finds expression in some places in the second movement of the suite, "In Tempo di Mazurka." In the last number the composer has some delicate touches, such as the passages in sixths and thirds over a moving pedal "A," which effect, though slightly dissonant, is ingeniously contrived. They require considerable technical facility and are exceedingly pianistic.

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"I LOVE THEE." Song by William G. Hammond. Published by G. Schirmer, New York. Price 60 cents.

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## WAGNER'S DAYS OF POVERTY IN PARIS

"Rienzi" Completed and "Fliegender Holländer" Begun—A Period of Hackwork—Wagner's Admiration of Berlioz

By HERBERT F. PEYSER

No. 6 in Series of Discussions of Richard Wagner's Autobiography.

IT seemed almost a providential stroke of good fortune and a most auspicious omen for the future that Meyerbeer should be in Boulogne on Wagner's arrival from England. The latter lost no time in seeking him out and reading him the "Rienzi" libretto to which "he really listened up to the end of the third act." Wagner's first impression of the man who was at that time the operatic lion of Paris was highly favorable, particularly when, as further proofs of good will, he presented his German visitor with letters of introduction to the director of the Paris Opéra and to Habeneck, the eminent conductor. Furthermore, he took him to see Moscheles and Frau Blahedka, a celebrated virtuoso. He kept the two acts of "Rienzi," which were finished, assured Wagner of his whole-hearted interest and, much to the latter's annoyance, again and again professed his admiration for the neat handwriting in the score.

Accommodations for Wagner in Paris had been secured by his future brother-in-law, Avenarius. The journey was made by stage coach, Wagner's travels in the newly invented railway cars having been limited to a short trip from London to Gravesend. Like many another traveler he was dismayed by his first impressions of Paris. He had "imagined the famous boulevards to be vaster" and was disgusted on seeing the dirty and narrow little alley in which his rooms were situated. (It was one of the side streets between the Rue St. Honoré and the Marché des Innocents.) He was consoled in a small measure, however, by the fact that the house in which he was to be quartered was the birthplace of Molière.

Armed with Meyerbeer's letters Wagner now hunted up Duponchel, of the Opéra, and Habeneck. The former nonchalantly fixed a monocle to his right eye and read the letter "without betraying the least emotion." Wagner's negotiations with the Opéra got no further than this. Habeneck, on the other hand, was courteous and consented to play the "Columbus" overture at one of the Conservatoire rehearsals. Dumersan, a writer of vaudevilles, consented to translate "Liebesverbot" with a view to its production at the Renaissance, and asked the composer to write a chorus for a vaudeville called "La Descente de la Courtille." Nothing came of the latter attempt. Then Wagner wrote music to a little poem, "Dors mon Enfant," to Victor

Hugo's "L'Attente," and to Ronsard's "Mignonne." "I have no reason to be ashamed of these small pieces," he declares.

### Acquaintance with Publisher Schlesinger

Meyerbeer arrived in Paris and was not at all surprised at the lack of results from his letter. "On the contrary, he made use of this opportunity to impress upon me how difficult it was to get on in Paris, and how necessary it was for me to look out for less pretentious work. With this object he introduced me to Maurice Schlesinger (a publisher), and leaving me at the mercy of this monstrous person went back to Germany.

"At first Schlesinger did not know what to do with me; the acquaintances I made through him led to nothing and I therefore turned to my advisory board at home, through whose influence I had recently received an order to compose the music to the 'Two Grenadiers,' by Heine, translated by a Parisian professor. I wrote this song for baritone and was pleased with the result. . . . Mme. Pauline Viardot, on whom I first called, went through my songs with me. She was very amiable and praised them, but did not see why she should sing them." Another singer told him that the "Two Grenadiers" was impossible, for the reason that he had incorporated in it the "Marseillaise"—an idea of which Schumann later made use in his famous setting—and the "Marseillaise" "could only be sung in the streets of Paris to the accompaniment of cannons and gunshots."

Amid these sordid circumstances Wagner experienced lofty spiritual gratification through an extraordinarily beautiful performance of Beethoven's Ninth Symphony under Habeneck. "I owed the recovery of my old vigor and spirits to the deep impression this rendering of the Ninth Symphony had made on me when performed in a way I had never dreamed of. This important event in my life can only be compared to the upheaval caused within me when, as a youth of sixteen, I saw Schroeder-Devrient act in 'Fidelio.'" The consequence of this intense emotion was a desire to compose something expressive of his state of mind and the result was the first version of what was afterwards modeled into the "Faust Overture."

The Théâtre de la Renaissance now made active plans for a production of "Liebesverbot." Matters had not progressed far before the theater failed and Wagner began to feel the pinch of poverty more severely than hitherto. It soon became necessary to pawn every little possession, and poor Minna's few theatrical costumes were among the first things sacrificed.

Eventually even their wedding rings had to go and, last of all, the pawn tickets themselves, so that all possibility of redeeming their effects was obliterated.

### A Period of Hackwork

In spite of difficulties "Rienzi" was completed and the sketch of the "Fliegender Holländer" begun. Then Wagner managed to make enough to keep body and soul together by writing articles for Schlesinger's *Gazette Musicale*. "As I was



Wagner and His Sister, Cecile Avenarius

not expert enough in the French language for literary purposes," he writes, "my article had to be translated and half the fee had to go to the translator. However, I consoled myself by thinking I should receive sixty francs per sheet for the work. I was soon to learn, when I presented myself to the angry publisher for payment, what was meant by a sheet. It was measured by an abominable iron instrument on which the lines of the column were marked off by figures; this was applied to the article, and after a careful subtraction of the spaces left for the title and signature, the lines were added up. After this process had been gone through it appeared that what I had taken for a sheet was only half a sheet.

"So far so good. I began to write articles for Schlesinger's wonderful paper. The first was a long essay, 'De la Musique Allemande,' in which I expressed, with the enthusiastic exaggeration characteristic of me at the time, my appreciation of the earnestness and sincerity of German music. . . . I enjoyed what was to me the surprising satisfaction of seeing this article subsequently reproduced in Italian in a Milan musical journal, where, to my amusement, I saw myself described as 'Dotissimo Musico Tedesco,' a mistake which nowadays would be impossible." After this, being asked to write another essay in praise of General Lwoff's arrangement of Pergolesi's "Stabat Mater," he forced himself to do so as superficially as possible.

Then came work of a more distasteful nature. Essays were unremunerative and so Schlesinger asked him to work out a method for the cornet-à-pistons—at that time the favorite instrument among the *jeunesse dorée* of Paris. When he expressed embarrassment as to how to go about the task he was handed five newly published "Methods" and ordered to evolve a sixth out of them. The scheme was not carried out, but Wagner was requested to write fourteen "suites" for the instrument, or, in other words, potpourris on airs from favorite operas. Schlesinger provided him with sixty opera scores, and with these ranged about on a table he went to work. When a part of the score was seen by one Mr. Schlitz, a famous cornetist, he declared that the composer knew nothing about the cornet, and had adopted

keys too high for the instrument. But he deigned graciously to consent to oblige Schlesinger by finishing the job himself. Wagner received a small compensation for what he had already completed.

### Arranging "La Favorita"

More hackwork followed. Donizetti's "Favorita" had scored a sensational success in Paris and the composer of "Rienzi" was set to work arranging it for piano solo, cornet solo, violin duet, and so on. The labor was hateful to him, but the reward, 1,000 francs, was not a thing to be despised. Besides, just after he had received his advance cash of 500 francs, his sister, Cecile Avenarius, dropped in for a visit and the sight of so much wealth in Richard's poor domicile gave her a good impression of her brother's talents. "After that," he says, "we used to see rather more of her and were often invited to dine with her on Sundays."

As an antidote to the boredom of grinding out Donizetti arrangements Wagner at this time wrote his famous short stories, "A Pilgrimage to Beethoven" and "The End of a German Musician in Paris." Schlesinger published them; they aroused interested discussion and Heine and Berlioz praised them. For the latter Wagner began to feel sincere admiration. He heard his "Roméo and Juliet" with pleasure. "This was quite a new world to me," he said, "and I was desirous of gaining some unprejudiced knowledge of it. At first the grandeur and masterly execution of the orchestral part almost overwhelmed me. It was beyond anything I could have conceived. The fantastic daring, the sharp precision with which the boldest combinations—almost tangible in their clearness—impressed me, drove back my own ideas of the poetry of music with brutal violence into the very depths of my soul. I was simply all ears for things of which till then I had never dreamed and which I felt I must try to realize. . . . During the next Winter Berlioz produced his 'Sinfonie Fantastique' and his 'Harold.' I was also much impressed by these works; the musical genre pictures woven into the first named symphony were particularly pleasing, while 'Harold' delighted me in almost every respect. . . . It is a fact that at that time I felt almost like a little school-boy by the side of Berlioz."

### Farwell's "Hymn to Liberty" to Be Sung at Peterboro Pageant

Arthur Farwell's "Hymn to Liberty," which had its first presentation at the Fourth of July celebration in New York City, will be a feature of the Peterboro pageant this year, to be given, August 16-18, under the auspices of the MacDowell Memorial Association. The hymn was seen, as printed in a recent issue of *MUSICAL AMERICA*, by persons having the preparation of the festival in charge, and the orchestral score and necessary copies for the chorus were sent for.

Clothilde Bressler-Gianoli, who, contrary to expectations, is not to return to the Chicago Opera Company next season, is to sing in her native Switzerland and Italy.

Giorgio Polacco, who has been engaged by Henry W. Savage to conduct his production in English of "The Girl of the Golden West," will direct performances of the work in Brescia this month, with Carmen Melis in the name part.

Maria Labia was a recent "guest" at the Stockholm Royal Opera.

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## SUMMER MUSIC STUDY IN SAN FRANCISCO

Six Weeks' Session at University of California Closes with Gratifying Results—  
Arthur Foote in Charge—Anna Miller Wood a Soloist

SAN FRANCISCO, July 31.—This week closes the six weeks' Summer session at the University of California at Berkeley, the department of music of which has had by far its most successful year, 1,100 students being enrolled in this department alone. Systematic class work and examination were undertaken by the majority of students, others attending as auditors; no entrance examinations were required, and only those qualified as regular matriculants were given credit toward a University degree, others receiving a certificate of record where the work was satisfactorily completed.

In addition to the regular courses arrangements were made for a series of evening lectures and recitals, of which especially popular were those of Arthur Foote, who was engaged to conduct the music course, and Frederick Elmer Chapman. Particularly enjoyable was the work of Anna Miller Wood, who assisted in Mr. Foote's lectures by song illustrations. Mr. Chapman, who proved a valuable member of the faculty, concluded his course with a grand chorus of over 300.

George Kruger, pianist, and Miss Esther L. Houk, contralto, gave the first recital

at Hearst Hall. Four organ recitals followed, the respective programs on different dates being rendered by the following: Louis H. Eaton, organist of Trinity Church in San Francisco; William B. King, organist of First Presbyterian Church of Oakland; Dr. H. J. Stewart, of St. Dominic's Church of San Francisco; and Robert Harnden, organist of Mills College, of Oakland.

A concert of great interest was that given at Hearst Hall by Arthur Foote and Anna Miller Wood, the most of the program being devoted to Mr. Foote's compositions. It was considered a rare treat by those present to hear this splendid program.

The following comprised the faculty and courses given: Arthur Foote, of Boston, the history of music, harmony, counterpoint and composition; Frederick Elmer Chapman, of Cambridge, Mass., high school course, musical organizations and exhibitions; Esther Louise Houk, of New York, tone thinking and notation, sight singing; Letha L. McClure, of Chicago, grammar grade methods, round table; Mrs. Loretta V. Sweesy, of Berkeley, education in music, song material, advanced sight singing and dictation. R. S.

## BACK FROM SUCCESS ABROAD

George Hotchkiss Street Returns to Visit Friends in Portland, Ore.

PORTLAND, ORE., July 31.—George Hotchkiss Street, baritone, is visiting friends in Portland. Mr. Street, who was formerly a teacher here, has been in Berlin and Paris for the past two years studying and teaching voice. Those who have heard him note great improvement and predict a future for him.

Reginald L. Hidden, of Columbus, O., formerly one of Portland's leading violinists, is visiting at the home of his mother. Later he and his family will tour the Canadian Rockies.

Harriett Enna, sister of Dr. Emil Enna, has arrived in Portland from Copenhagen, Denmark, where she has been identified in the musical work. She has a beautiful mezzo-soprano voice, and will be welcomed to musical circles here.

Mrs. Elizabeth Harman Sullivan has been engaged to sing with Ruzzis's Band, at Walla Walla, in September.

Eva Thomason, who has been singing in Seattle, has returned to her home in this city. H. C.

## Jenny Lind's Prize Song

[By Harvey Peake]

When P. T. Barnum was exploiting Jenny Lind in this country he felt the need of an American song (in token of her appreciation of American applause) for the singer's use. So a prize of \$200 was offered for a set of verses to be set to music for this purpose. The prize was won by Bayard Taylor for a beautiful poem called "Greeting to America." It was sung by the fair Swede in every city in which she appeared, but is forgotten to-day, although its author and singer will live forever in the art history of the nation.

The words are, however, too beautiful to be lost, and are given below, that lovers of such things may treasure them.

## Jenny Lind's Greeting to America

'Tis said that in silence the heart must reveal  
What the flattering lips to its pleading denies,  
When the warmth of its beating we may not conceal,  
And grateful emotion is soft in the eyes.  
But silence itself in the region of song  
Is music made sweeter and purer in tone;  
And the minstrel whose hopes to that region belong  
Must feel in its beautiful language alone.

I greet in that language the land of the West,  
Whose banner of stars o'er the world is enrolled,  
Whose empire o'ershadows Atlantic's wide breast,  
And opens to the sunset its gateway of gold;  
The land of the mountain, the land of the lake,  
The rivers that roll in magnificent tide—  
Where the souls of the mighty from slumber awake,  
And hallow the soil for whose freedom they died.

Thou Cradle of Empire; though wide be the foam  
That severs the land of thy fathers and thee,  
I hear from thy bosom the welcome of home.  
For song has a home in the hearts of the free!  
As long as thy waters shall gleam in the sun,  
As long as thy heroes remember their scars,  
Be the hands of thy children united as one,  
And Peace shed her light on thy banner of stars!

The Leipsic Municipal Opera has accepted for early production an opera entitled "Ninon de Lenclos," by a young Greek composer named Michel Eulambio.

## EXERCISE FOR SINGERS

Clifford Cairns Thinks Physical Recreation Helps Vocalists

To exercise or not to exercise; that is the question which bobs up every now and then for singers to settle, and there is always a difference of opinion. Clifford Cairns, of New York, the young bass-cantante who makes his first Worcester appearance at the next month festival, is a staunch advocate of exercise, in plenty, for all who have followed such a custom prior to entering upon their careers. According to this artist, who is a thinker, it is purely "a matter of habit; it being as much of a mistake for those of sedentary practice to suddenly turn athletic as for those physically vigorous to alter previous routine.

"In my own case," remarks Mr. Cairns, "I have always found that a brisk run, or a vigorous set of tennis acts as a stimulus upon the voice. I never feel more secure vocally, than when I stand up to sing after hearty exertion. It is not a good plan for the professional artist to use the muscles and lungs too severely shortly before singing, but regular exercise is beneficial for the majority."

Leon Rice, Tenor, to Spend His Vacation in the West

Leon Rice, the tenor, whose engagements have kept him busy without cessation for the past several months, is to take a well-earned vacation this month. Mr. Rice has sung almost constantly every evening and at many afternoon and morning recitals for the past two years. He recently celebrated his sixteen-hundredth appearance since his debut a few years ago, and his engagements have embraced appearances throughout the United States and Canada in recitals and with the principal churches. During the coming season Mr. Rice is arranging an extensive tour of the Eastern and Middle States. Mrs. Rice, who is the charming accompanist of her husband, has already departed for the West, where she is to remain until after Labor Day.

Russian Vocalists to Come Here with Balalaika Orchestra

Word has been received at the offices of the Russian Amusement Co., which is managing the affairs of the Imperial Russian Balalaika Orchestra, that when M. W. Andreeff and his unique organization return this Winter they will be accompanied by a quintet of vocalists from the land of the Czar. The singers have been recruited from the opera houses of St. Petersburg and Moscow and will give numbers from big Russian works that have not been heard in this country.

A Greek millionaire of Geneva has bequeathed \$73,000 to the Athens Conservatory for the erection of a concert hall.

Ossip Gabrilowitsch, the pianist, is to conduct some of the Hallé concerts in Manchester, Eng., next season.



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## KING CLARK'S FIRST BERLIN SEASON

American Teacher Is Asking Himself Why He Did Not Locate There Before—Concert Tenor Victim of Leipsic "Sleuths"

BERLIN, July 22.—Theodore Spiering is spending his Summer vacation in Wolfenschiessen, Switzerland, where there is a large American colony. He is combining his outing with teaching.

A private telegram from Leipsic tells of an amusing incident that happened to Walter Grave, the popular comic opera tenor. He was called recently from rehearsal and subjected to a severe inquisition by the almighty police authorities, who dictatorially demanded the whereabouts of a certain Arthur Koblik, who embezzled several hundred thousand marks a few days ago. It seems that Grave had shortly bought five Viennese newspapers, containing criticisms of his last "guest" performance in the Austrian capital, but which also contained a detailed account of Koblik's flight. With rare sagacity the holy police brotherhood had drawn the conclusion that an intimate connection must necessarily exist between the singer's interest in five newspapers and Koblik's escape. Superfluous to say that the singer was able to prove his innocence.

Dr. M. Alfieri, the vocal teacher of Berlin, and former director of the Berliner Volksoper, has been appointed "Officer de l'Academie Française."

The success of Frank King Clark's first season in Berlin has been most extraordinary, and he enters his second season after having accomplished in one year what many vocal teachers require years of residence to achieve. Of course, Mr. Clark came to Berlin from Paris with a most enviable prestige, a reputation that had been attained after many seasons of success in the French capital. As to the secret of this success, it seems that the answer is the one word "work." Not only does Mr. Clark devote what might be considered his hours of leisure, his evenings, to the further study of branches of art pertaining to his vocation, such as German, operatic scores, the perusal of new songs, etc., but when the Summer comes and he might be entitled to a well-deserved rest, he takes a number of chosen pupils on a pilgrimage to Bayreuth, where the forenoons are spent in hard and conscientious study with special regard for the artistic productions witnessed.

Mr. Clark left Berlin for Bayreuth on July 1, and was joined at the Wagnerian

mecca by twenty of his pupils. The writer saw Mr. Clark before he left Berlin, and found him highly elated over his success during the last season. When asked what



Latest Photograph of Frank King Clark, the American Vocal Teacher of Berlin

opinion he had formed of Germany and German conditions now that he had been here for a year, Mr. Clark replied that he only regretted not having come to Berlin several years ago and that he considered Berlin as the musical mecca of the world for American singers abroad. Mr. Clark continued: "I did not come to Germany because I thought that Berlin needed a first-class singing teacher, but because I

considered Berlin and Germany the proper field for my pupils' future and post-graduate work. This is but a substantiation of what Mr. Grau, the former director of the Metropolitan, told me years ago. I can only say that I am delighted with my work here, which has not been confined exclusively to Americans, but has been with a more cosmopolitan class of students than ever before."

### Elizabeth K. Patterson's Summer

Elizabeth Kelso Patterson, the New York soprano and teacher, has been spending the Summer in taking long automobile trips to various places in the vicinity of New York. The coming season will be very busy for her, for it will be the opening of the Misses Patterson Home for young ladies studying music, art or other courses in the city. The plan is to have the students live at the house in West 104th street and either study with teachers at the school or outside, with the exception of those studying voice, who will all take their work with Miss Patterson, who is a pupil of Matilde Marchesi and Sir Charles Santley. This will mean a great deal of extra work for her, and in addition she is planning to give a number of recitals in Pennsylvania during the early fall.

### Katharine Goodson Under Sawyer Management

Antonia Sawyer announces that the distinguished English pianist, Katharine Goodson, will be in this country from January until April, and will be under her management. Several concerts are already booked for her with prominent orchestras.

### Francis Rogers Due Home Soon

Francis Rogers and Mrs. Rogers, who have been abroad for several weeks, will sail from Antwerp for New York on the *Vaderland* on August 16. The baritone will have a very busy season, having been engaged for appearances with many of the leading clubs in the East. One day each week Mr. Rogers will devote to teaching.

### Mme. Alda to Sing with St. Paul and Minneapolis Orchestras

Frances Alda has just been engaged as soloist by the St. Paul and Minneapolis Orchestras, and is also booked for recitals in Duluth, Minn., and other points in that territory.

### Bispham's Chautauqua Engagements

David Bispham is filling a number of Chautauqua engagements at the present time. Last week he sang in Bay View, Mich.; Charles City, Ia., and York, Neb., and this week he will be heard at great gatherings at Lincoln, Neb.; Dixon, Ill., and Monmouth, Ill.

The proceeds from Charles Santley's recent benefit concert in London amounted to nearly \$5,000.

## NEW ORCHESTRA TO BENEFIT MASSES

"Commonwealth Symphony" Organized to Spread Appreciation of Best Music

A new co-operative orchestra—the Commonwealth Symphony Orchestra—has just been organized in New York for the purpose of furthering the movement to carry classic music and drama to people of the crowded sections of the city by means of the public schools. The new organization is composed of forty charter members, who are musicians and 100 associate members. Julius Hopp, who is manager both of to Wage Earners' Theater League and the Theater Center for Schools, will also manage the new orchestra. Bernard Jarow, Arthur Erber, Emil Heimerger, William Altmüller and William Fischer are among the charter members, with Mr. Jarow as leading spirit among the musicians. Most of the members are musicians who have played in various symphony and opera orchestras.

The orchestra has been rehearsing for some time, and the first concert of this "first co-operative orchestra in the world" will take place shortly. It is planned to give concerts permanently of the highest quality in various sections of the city. The men will elect their own conductors, and all the details of the movement will be decided upon by the musicians themselves, who have elected a business committee of eight to co-operate in the enlargement of activities.

The idea is to inculcate a greater love and understanding of the best music with that part of the public which finds present musical offerings beyond their reach.

### German Singers of Milwaukee to Tour Fatherland in Concerts

MILWAUKEE, Aug. 7.—The "Deutschlandsreise" project, started by prominent Milwaukee singers while arrangements were under way for the big North American Sängerfest in Milwaukee, June 22 to 26, has taken definite shape and it is now certain that the "ausflug" will be made during the Summer of 1913 by no less than 100 singers. Dr. Julius Brueck is father of the movement. The intention is to visit all the larger cities of Germany and to take a trip up the Rhine. At each stopping place a concert will be given. "We propose to show our people in Germany that we have not forgotten folklore and folk-song in the 'Wild West,'" said Dr. Brueck. "Milwaukee is the German-Athens and we wish to show the Fatherland that the old German 'männergesang' is still fresh in our adopted country." M. N. S.

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### Early Developments of the Art from the Drum, Bell and Pipe Stages On—Music of the Ancient Egyptians, Greeks and Romans

ONE of the most noteworthy features in connection with the volume of the University Encyclopedia of Music\* devoted to the history of music is the detailed treatment given of the tonal art in its primitive conditions. The average historical textbook is generally timid in its dealings with this phase of matters, and for fear of indulging in conjectures that will not stand the test of logical scrutiny and close examination hastens over the Egyptians, Greeks and Romans as fast as is consistent with dignity, quickly taking refuge in the hospitable times of the early mediæval period.

To the origin and early development of music the University Encyclopedia devotes ninety-one pages. Early musical instruments claim first attention. The original form of musical instruments is here claimed to be an instrument of percussion, wherefore the first chapter is devoted to "the drum stage," in which a valuable and highly absorbing account of the various forms of the drum among the South Americans, Laplanders, Indians, Eskimos, New Zealanders, Samoans, Fijians and other more or less savage tribes is given. The history of the bell, too, appears from these pages to be a counterpart to the history of the drum; and "whoever cares to peer into the era of naïve credulity which we call the Middle Ages will find the same superstitions which were connected with the drum reappearing in connection with the bell. He shall read of bells being thought to speak, of bells thought to be alive, of bells dressed and arrayed with ornaments not unlike fetishes."

The "pipe stage" is the subject of the second chapter, which deals mainly with the primitive types of flute and horn, and accounts for their respective uses in courtship and war. In the third chapter vocal music is first touched upon. "The origin of vocal music," says the writer (the articles on history are not signed) "must be sought in impassioned speech." This statement is open to considerable discussion, which unfortunately cannot be undertaken in so limited a space. For an interesting reply to assertions of this nature the reader cannot do better than to peruse Ernest Newman's highly important essay

\*"THE UNIVERSITY MUSICAL ENCYCLOPEDIA." Cloth and leather, ten volumes. Published by the University Society, New York, 1911.

on this same topic. Vocal compass, dancing and the development of the minor scale also form integral parts of this chapter.

After a chapter on the lyre and the bards of barbarian nations comes a very detailed account of the musical art of the ancient Egyptians, an important item of which is an account of the range of Egyptian harps, lyres, lutes and flutes. In the Egyptian harp, it seems, is to be found the earliest experiment in the way of a sound-board. The music of the Chinese Indo-Chinese and other Mongoloids forms the substance of the eighth chapter. In the discussion of the sounds produced by baked earth the writer asserts that they were "unmelodious." It is regrettable that so unfortunate a misuse of this term is to be encountered in a work of the rank of this encyclopedia. A single sound can be musical or unmusical at the most, but melodious or the contrary never.

Before reaching the music of the Greeks and Romans the book digresses for a couple of chapters on the subject of the music of the Mexicans, Peruvians and early Aryans. The Greeks have three chapters to themselves, as is fitting enough, taking into account their relative musical importance with other races of their time. Naturally an account of the Greek drama is given in connection with their musical development. There is a widely prevalent impression that the Greeks had no system of harmony. Pythagoras, it seems, however, laid down scientific principles governing harmony, admitting as concords the octave, fifth and fourth; and to these were afterwards added the double octave, eleventh and twelfth. As discords the second, third, ninth and tenth were permissible.

The music of the Romans leads naturally to a consideration of the early devotional chants of the Christians. These, in turn, form a bridge which carries us over to the music of mediæval times. From here on the encyclopedia proceeds along more familiar lines. Considerable attention is given to English music of the Elizabethan and Stuart periods.

While the achievements of the contrapuntists and the Italian monodists are dealt with in authoritative and exceedingly interesting fashion, there is no need of further description of that part of the volume. In the paragraphs on Beethoven the author finds that Beethoven is "careful to avoid attempting to paint scenes in musical figures." Such an assertion is surely not borne out by the "Pastoral" symphony, in which musical scene-painting abounds. And in the lines on Schubert there is an inclination rather to undervalue the instrumental works of that master. It would not have been amiss to note the fact that

in his short piano pieces lie the germs of the short forms of Schumann and Chopin. Concerning the account given of the work of Chopin one is rather inclined to object to the statement that "his work is not often great in conception or noteworthy in design." It may not be great, it is true, in the sense of taking a long time to play, but otherwise it generally is. And as for the "design" it fits to perfection the type of ideas it enfold. Brahms, according to the historian, who is to all appearances a rabid Brahmsite, was "a man of powerful and concentrated feeling."

The discussions of the ultra-modern composers are not, perhaps, quite as comprehensive as they might be. Little is said of the modern French and much of some modern Englishmen of very questionable importance.

The second half of this volume is devoted to an explanation of the character and functions of the orchestral instruments. There is also a valuable article on "The Rise of the Modern Orchestra."

American music forms the subject of the first half of the second volume. It begins with the music of the Puritans and Cavaliers and traces the history of opera in America from the earliest performances to the present day. There is a comprehensive chapter on American hymns and hymn writers and another on "American Songs and Song Writers," in which the origin of such songs as "Yankee Doodle," "Star Spangled Banner," "Adams and Liberty" and a great number of others is presented briefly and concisely.

A fairly detailed and sympathetic account of MacDowell's work is given. Among the other Americans mentioned with especial prominence are Chadwick, Paine and Parker. Perhaps the compiler has not exercised the greatest discrimination in cataloguing the most important of the younger American composers, for there are several serious omissions and several names included that scarcely merit the distinction. The name Henry Kroeger is probably a misprint for Ernest Kroeger.

### A CONCERT OF CHAMBER MUSIC IN LOS ANGELES

#### Brahms Quintet Provides City with Its Only Summer Attractions—Rudolf Friml's New Compositions

LOS ANGELES, July 31.—Were it not for the Brahms Quintet Los Angeles would have gone musicless this Summer. Since the reform city fathers denied any appropriation for a municipal band there is a period of three months or more when this city would impress a stranger as having no musical enterprises at work; but it is merely an æstivation akin to the hibernation of the bear.

The Brahms Quintet has kept up its concerts until the "dog days." Its final one before a vacation of five weeks presented the following works: Beethoven's string quartet, op. 18, No. 5; Schubert's posthumous Adagio and Rondo and the Heritte-Viardot Spanish quartet.

Myrtle Pryble, of St. Louis, was the soloist, a soprano having a voice of exceptional beauty both as to volume and quality. She sang in excellent taste songs by Graben-Hoffman, Needham and F. H. Colby, the latter being organist of the Catholic Cathedral here and music critic of the *Evening Express*. The quintet has worked hard to create a heavier musical atmosphere, especially in the line of chamber music, and has given a series of strong programs in the face of adverse circumstances.

Rudolf Friml, in his student days a friend of Kocian, the violinist, has returned to Los Angeles from a European trip. In Prague he played a program of his own compositions to an audience of 3000 in the Rudolphum hall, appearing as "guest" artist. Since his departure from Los Angeles last April Mr. Friml has arranged for the publication of thirty-five of his compositions and at present he is working on an orchestral suite which is the most pretentious of his compositions. It should be first heard through the medium of the Los Angeles Symphony Orchestra.

Mary L. O'Donoghue, a local pianist

and teacher, has returned after a year in Europe. In London the club of American women gave a musicale for Ambassador and Mrs. John Hays Hammond. In spite of its being an affair by an American club given to an American, the program has no Americans on it, with the exception of Miss O'Donoghue, and she has been relegated to the position of accompanist. Such is Americanism when it reaches London, "don't you know?" W. F. G.

#### Royal Hungarian Band to Play Here in Lehar Operetta

A. H. Woods has added another feature to the Marguerita Sylva Opera Company by engaging the Royal Blue Hungarian Gypsy Band from Buda Pesth, which will be heard in the garden scene in the second act of the new Franz Lehar comic opera, "Gypsy Love."

The band is under the leadership of Karl Kapossy and was obtained at the suggestion of the famous Vienna composer. Kapossy and Lehar are great friends and were together in the same regiment in the Austrian army. Lehar was the bandmaster and Kapossy the cornetist in the Kaiser Von Joseph Infantry.

#### Bernardo Olshansky in Turin

Prior to his next season's appearance at the Boston Opera House the Russian baritone, Bernardo Olshansky, will give seven performances in the Turin (Italy) Opera House, where he will appear in leading rôles of "La Bohème," "Faust," "Carmen" and "Rigoletto." Olshansky studied exclusively under Giacomo Ginsburg, a master singer himself.

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SCHUMANN-HEINK



## VIENNA COMPOSERS AT ISCHL

Lehar, Oscar Straus and Fall at the Spa That Formerly Was the Summer Home of Brahms, Johann Strauss and Leschetizky—Memories of Two Famous Pianists, Now Almost Forgotten, Who Nevertheless Did Good Service for Their Art

VIENNA, July 20.—In these mid-Summer days the musical field of Vienna lies altogether fallow. Singers and players have flitted away to mountain and seaside, some to charming little country homes of their own, for in our days music is not only a fine art but a profitable one as well. Composers particularly, and especially of light opera, have pleasant experience of this, and a famous Vienna triad, Franz Lehar, Oscar Straus and Leo Fall have made Ischl, the "Pearl of the Salzkammergut," as it is justly styled, their Summer headquarters, where each of them, in quiet country surroundings in some remote villa, is busy composing new bits of melodies destined to be future hits. In former days a triad of another kind, Johannes Brahms, Johann Strauss and Theodor Leschetizky, were annually to be found in this charming spa, and of these Leschetizky is now the only survivor. This year Leopold Godowsky, of the Vienna piano meisterschule, has also made Ischl his home, whither he has been followed by a number of fair Americans, who lend a charming variety and cosmopolitan air to the afternoon crowd of Austrian promenaders on the Esplanade. Professor Leschetizky is lingering in Vienna longer than usual this Summer. For some weeks past he has been enjoying the visits of a former pupil and great favorite, Ethel Altemus, of Philadelphia. Miss Altemus never comes abroad without a run to Vienna to see her old master and renew her friendship with his attractive wife. This time she has not played for him at all, being abroad for rest only, prior to a strenuous Winter's work in America under Mrs. Antonia Sawyer's management. She leaves Vienna shortly to join her mother in Carlsbad, whence later on she will go to Paris and London before returning to the United States. Miss Altemus does not know what her programs will be yet, but she owned to me that she prefers playing Debussy, Chopin and Schumann, though her repertoire comprises the principal works of all the masters.

While writing about the name of Johann Strauss as a predecessor in Ischl to Oscar Straus, I was reminded of an incident that actually occurred in connection with still a third of that famous name in music, Richard Strauss. It was at the *première* here of the "Rosenkavalier," and a friend of mine who was present had next him some one obviously from a provincial town. When the curtain had fallen, after the first

act, he turned to my friend heaving a long sigh of regret and with a distinct Hungarian accent exclaimed in German: "Oh, this modern music! What a pity Strauss



Ethel Altemus, Pianist, of Philadelphia, Who Has Been Guest in Vienna of Her Old Teacher, Leschetizky

has not continued to write in the style of the 'Gypsy Baron'!"

It is now just forty years since the death of two celebrated pianists, Thalberg and Tausig, and a recent article in a local paper paid warm tribute to these masters of a past day. To the rising generation these names may be altogether unfamiliar; their elders may remember having seen them printed in large letters across certain *Pièces de Salon* which were formerly played as brilliant parlor and even concert compositions. Thalberg undertook three trips to America, two of them to the southern half of the western continent. Both musicians were the originators of "methods," as is now the popular term, and pianists of the present day unwittingly owe much to these well nigh forgotten artists.

It may interest piano students to hear Thalberg's subtle description of the "Art of Singing on the Piano," which may even now be considered "up to date." I quote what is particularly apt:

"Greatest suppleness and thorough flexibility of the forearm and wrist must do away with all stiffness. Broad dramatic tones have to be sung with full chest notes; the like must be expected of the instrument, hence as much tone as possible drawn from it, not, however, by hard striking of the keys, but rather by seizing them at short range and pressing them down deeply with energy, decision and warmth. In dainty and soft tones the key-board must be kneaded, as it were, the sound drawn out as with a hand all of flesh and fingers of velvet. Here the keys must be felt of rather than struck. The melody must be clearly and distinctly emphasized and stand out in full relief from the other parts, the singing tones held with alternate fingers to longest possible duration. The use of the pedals, single or combined, is indispensable and to be applied with taste and discrimination, often not till after the singing tone of longest duration has been struck. The tempo should be taken without undue haste."

Thalberg was the teacher of Alois Tausig, a pianist of respectability, who in turn taught his far more famous son, Karl Tausig, who may therefore, in a way, be regarded as a musical grandson of Thalberg. Bülow, that most competent of judges, says of this eminent pianist: "Tausig's playing is the most ideal I have ever heard. Such absolute perfection, such exquisite beauty of tone, are beyond all competition." And, indeed, only Rubinstein could come into consideration as a rival, and even him, as Bülow further says, "Tausig surpassed, for in a succeeding concert he scored a double success at double prices." As a writer Tausig's "Technic Studies" are a certain guide to virtuosity, and his selections from Clementi's "Gradus ad Parnassum" with their "refined aggravation of difficulties" work perfect wonders of technic. He gathered this experience most particularly from lively intercourse with the many young pupils in his "Academy for Advanced Piano Playing" at Berlin, where he often had as many as a hundred about him at a time, and where most strenuous and stimulating work was done.

ADDIE FUNK.

### SINGER IN AUTO CRASH

Beatrice Wheeler Escapes Injury While Motoring in New Hampshire

JAFFEY, N. H., Aug. 7.—Beatrice Wheeler, the singer of the Royal Opera, Madrid, Spain, who has been spending part of the Summer at her country home at the foot of Mt. Monadnock, figured in an exciting automobile accident yesterday afternoon in which she and her friends narrowly escaped serious injury. She was out for a drive in the big touring motor of her brother-in-law, Charles W. Spencer, and it was in endeavoring to escape collision with another car on one of the narrow country roads that the big machine skidded into the ditch and uprooted several trees before it came to a standstill. One of the occupants of the tonneau was thrown over the side of the machine into the roadway, but no one was seriously injured. It was due to the quick wit and clever driving of Mr. Spencer that a collision with the other machine was avoided. Mr. Spencer's car was considerably damaged.

Miss Wheeler will return to Europe this month to prepare for another season at the Royal Opera. She is in excellent health, and anticipates an even more active season than she had last year. D. L. L.

### Mme. Zeisler in Train Wreck

Mme. Fannie Bloomfield-Zeisler, the American pianist who is now in New York arranging for her next American tour, was in the wreck on Sunday of the Pennsylvania flyer from Chicago to New York. In spite of the complete derailing of the train Mme. Zeisler was uninjured, and was able to complete her trip East.

## ORATORIO POPULAR AT THE SEASHORE

"The Messiah" Attracts 8,000 Summer Residents When Given at Ocean Grove

OCEAN GROVE, N. J., Aug. 7.—When it was decided two Summers ago to dispense with the oratorio performances at Ocean Grove there were many inhabitants of the Tent City who felt that the innovation would effect a considerable void in the Summer musical program of the resort.

This year, however, Director Tali Esen Morgan decided that a performance of the "Messiah" would be given to test how strong a hold oratorio really has on the Summer residents.

Accordingly, Saturday evening was the occasion of one of the finest performances of Handel's "Messiah" ever heard in Ocean Grove. The great auditorium was crowded, it being estimated that 8,000 persons attended. The soloists were Marie Stoddart, soprano; Rosalie Wirthlin, contralto; George Carré, tenor, and Frederic Martin, bass, and the chorus of seven hundred voices sang with fine tonal ensemble and sureness of attack.

Marie Stoddart was in excellent voice and scored heavily in "Rejoice Greatly" and in "I Know That My Redeemer Liveth." Her voice was clear and limpid, and she won favor with her hearers. Mr. Carré made his part stand out with fine effect, and his singing of "Every Valley" was finished and artistic to the finest point. He also received a decided ovation after his performance of "Thou Shalt Break Them."

In "Why Do the Nations?" Mr. Martin, a favorite at Ocean Grove, scored the success of the evening. His fine bass voice is admirably suited to the music, and his interpretation is excellent. He also made a favorable impression in "And Who Shall Abide," which he sang with much tonal beauty and dramatic intensity.

The chorus, under Director Morgan, sang with splendid spirit and the volume of the body of singers was enormous. Mr. Morgan makes these Handelian choruses live, and the "Hallelujah" chorus, at the close, with the audience of 8,000 people standing, was a most impressive feature. An orchestra of sixty picked men from New York played the accompaniment satisfactorily.

### Columbia University Festival Concerts

At the oratorio performances of the Festival Chorus, under Walter Henry Hall, at Columbia University, on Tuesday evening, August 8, Handel's "Messiah" was sung, and on August 10 there was presented a double performance including the first part of Haydn's "Creation" and Grieg's "Land-sighting." Detailed accounts of the concerts will appear in MUSICAL AMERICA next week.

Maria Gay, who pleased Boston better than New York, is to sing in Russia in the vernacular in the early part of the coming season.

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## ORGAN AS A CONCERT INSTRUMENT

Need of Greater Co-operation of Organ-Builders for Reaching Common Standard—Trials of the Traveling Organist—The Question of Free Recitals

By CLARENCE EDDY

[Paper read before the National Convention of Organists, at Ocean Grove, N. J., August 3, 1911.]

HAVING been invited to speak upon the subject of "The Organ as a Concert Instrument," I venture to say that never before in the history of the organ has so much interest been taken in organs and organ recitals as at the present time.

This is particularly true in America, where the advancement in organ building for the last ten or fifteen years has been most remarkable. Our organ builders are trying to co-operate with the organists in reaching something like a standard and to a certain extent they are succeeding, but there is still a long distance for each side to go in order to reach an ideal condition. Ideas regarding stop systems vary to such a remarkable degree, that the rôle of concert organist has become most difficult and trying. I say "trying" for the reason that he is obliged very often to spend an enormous amount of time in merely "trying out" and familiarizing himself with the peculiarities of an instrument; for instance, while on a concert tour he is called upon to give a recital one day upon an organ where good old-fashioned draw stops of convenient size are comfortably arranged on each side of the manuals in their proper places; the next day, where they are as large as door knobs, and distributed in vertical rows right and left. These rows sometimes extend so high that a step-ladder is needed to reach them! Then the next day he finds no draw stops at all, but in their place a keyboard of alternating natural and sharp keys just back of the upper manual. Each of those white keys represents a stop and the name of the stop is engraved upon its face. Whenever the key is pressed down that particular stop is supposed to be on, and it remains there until released by the black key immediately above. The next day he finds that the stops are operated by a horizontal row of so-called "tilting dominoes", which are placed just above and behind the uppermost manual. These dominoes are hung in the middle, and represent the different stops of the organ. When one end or the other of a domino is pushed in, the stop is supposed to be on or off. The organist is not quite sure which however, unless the builder has taken the precaution to indicate the manner of its going or coming!

Well, the next day, all these draw stops, stop keys, tilting dominoes, etc., have been done away with, and instead he has something absolutely different; namely, a long

row or two of vari-colored pieces of ivory grinning right at him. The name of each stop, and coupler also, is engraved upon the top of each piece of ivory, and when this so-called key is pressed down, the stop or coupler is on and stays in that position until it is lifted up either by hand or by a combination piston or pedal. These examples are merely samples of the many difficulties which a concert organist is forced to contend with, and yet he must master each peculiar and even distasteful situation in order to succeed, or that he may not be entirely disgraced.

### Another Bugbear

The great variety of systems in stop action is another bugbear to the itinerant organist, and, whenever the time is short for examining a new organ before the recital, he actually "sweats blood," especially when the organ is out of tune; when there are ciphers, or keys, which are out of commission, a tremulant which either shakes everything to pieces, or will not tremble at all, and a squeaky swell pedal in the bargain. If the combination action happens to be one which moves the stops, then the coast is fairly clear, for a glance at the stops shows at once the exact tonal condition of the instrument, and a slight alteration then will bring about any desired change of registration. In fact, by this system the player is always perfectly safe for he can see just what he is doing and manipulate his stops freely, but when the combination action does not move the stops, he is continually groping in the dark and must absolutely rely upon his memory as to the function of every piston and pedal. Furthermore, the combinations which have been set upon the pistons or pedals may not suit him at all, and, unless the combination action is of the adjustable type, he is obliged either to use certain groups of stops, which are more or less unsatisfactory, or draw his stops entirely by hand. In this respect the French *ventil* system is the most defective of all, inasmuch as every single combination must be prepared by hand, and every change of stops must be done in the same manner. It is for this reason, perhaps, that an assistant is usually required to manage the stops, and of course a great amount of labor is involved if the organ happens to be a large one.

There are no such things in France as combination pistons or pedals, which act collectively upon the stops, but the reeds, mutations and mixtures are controlled by vents, which are operated by pedals after the stops of those departments have pre-

viously been drawn; and, therefore, these most assertive and demonstrative adjuncts can be brought on or off without removing the hands from the keys. I do not remember ever to have seen there any contrivance like our *sforzando* pedal for bringing on suddenly the full organ, which we find at times exceedingly useful. A *crescendo* pedal would be considered a curiosity in France, and perhaps the absence of such a thing is a blessing, for it is very often abused in this country, and many organists are prone to rely too much upon this cheap method of expression. It destroys all sense of artistic coloring in registration, and quickly becomes monotonous, for the reason that it always brings to the ear the same combinations of tone in precisely the same manner. The French have a most excellent system of couplers, however, whereby they are able to couple the different manuals to each other and also to the pedal organ, by means of pedals, and, therefore, without removing the hands or feet from their respective clavier! This method is far more individual and artistic than the use and abuse of our conventional *crescendo* pedal.

One can, of course, become accustomed to almost anything and even learn to like the things which are bad, for "there is no accounting for taste!" but I am only mentioning a few of the difficulties which a traveling concert organist is liable to encounter, and is it any wonder that we grow grey in the service?

Imagine what a pianist, violinist, or any other artist would do if he were obliged to play upon a radically different instrument at each concert! There would certainly be fewer concerts!

### Machine or Instrument

For a long time all progress in the art of organ building in America seemed to be only in the direction of mechanical development, and the one aim and desire simply to turn out a perfect machine. Fortunately, however, the tide is now turning in favor of a better and more expressive musical instrument by employing larger and fuller diapasons, varied pressures, etc., and the accomplishing of greater individuality and character of tone by means of superior voicing throughout the different departments. During my recent tour of the United States, I found greater interest than ever in the organ and a keener appreciation for the best class of organ music. The audiences were very large and in many instances surprisingly so, for the box office receipts frequently amounted to more than a thousand dollars. This I consider a most encouraging and gratifying sign of the real interest which is being manifested everywhere. As among the most notable examples of "capacity houses," let me cite those at New Orleans, Houston, Fort Worth, San Angelo, Tex., Oklahoma City, Kansas City, Mo., Leadville, Col., Salt Lake City, San Jose, Cal., Spokane, Walla Walla and Pullman, Wash., Fargo, N. D., Mitchell, S. D., Bozeman and Helena, Mont.

Dr. Frank Wright, warden of the American Guild of Organists, has recently organized several new chapters of the Guild on the Pacific Coast, and while in Portland, Ore., he wrote to one of the New York papers a glowing account of his success. The following extract will be of special interest to the National Association of Organists: "The enthusiasm out here is contagious. Every one is working for a high standard of musicianship. The demands are fully as high here as in the East, and the chapters will not accept any member save the most competent. I have found men of great attainment in every city I have visited."

This enthusiasm is, I think, the keynote of success in everything; be it building organs or playing organs, and the reason why it is contagious in the West is because there is so much of it that it may be said to be actually in the air. I wish that this air might blow a little harder here in the East!

### A Worn-out Notion

The notion has prevailed pretty generally throughout this country that the organ is an instrument designed wholly for church use and the most solemn kind of music, that it is heavy, ponderous, clumsy, and only fit for accompanying the choir and congregation in the singing of psalm tunes, and other sacred selections. Let us thank God that this notion is now rapidly passing away and that the organ

is being looked upon as a *work of art*, a real musical instrument, capable of expressing not only the grandest and deepest feelings of religious sentiment, but the noblest and loftiest of all human emotions. I maintain that it is very rapidly taking its proper place as a concert instrument, and that it is continually finding greater appreciation not alone in the churches, but in the concert halls and educational institutions as well as in many of our homes. There can be no doubt whatsoever that the organ is the grandest of all musical instruments and it matters little whether it is called the *King* or the *Pope*, since it serves the purposes of both, and is appreciated by the people. No music hall or auditorium can be considered complete without a pipe organ of adequate size, and we Americans may well emulate the example of our English cousins by providing a concert organ for every city and town hall. This idea, I am happy to say, is already growing apace, and before long we shall hope to see our important public buildings, schools and colleges equipped with suitable organs. Even now I can point to a large number of them scattered all over this country where recitals are regularly and successfully given. New York City has several splendid large modern organs, and yet it is sadly lacking in concert halls where public organ recitals can be given.

One other matter which I would like to offer to this association for its consideration and encouragement is the cultivation of paid organ recitals. I never could understand why organists should devote their money, their time, their strength, to perfecting themselves in their art, and then be expected to give the public the benefit of their experience and talent, with no form of remuneration. If their work is of no value whatsoever, then why inflict it upon the public? It would be far better merely for the sake of acquiring experience for them to invite their friends to attend a private performance and profit by their criticisms. I am aware that the American Guild of Organists advocates the giving of free recitals by its members, and that such a habit has become a conspicuous feature, but although a founder and member of this organization, I have never been in favor of this sort of thing. In my opinion, it cheapens the profession and demoralizes the public. If the profession places such an estimate upon its services, why should the public be expected to manifest a higher appreciation! A man is said to be worthy of his hire, how much more should an artist be worthy of his stipend! In all cases where there is no stipulated fee, nor salary attached, I would recommend that a fund be established which shall be devoted to defraying the expenses of each recital, or series of recitals. Let an admission fee be charged whenever it is practicable, even if it is a very small one, and allow the receipts to be turned into this fund, then let the organist be liberally compensated for his services so that he may feel justified in spending plenty of time to preparing his programs carefully and thoroughly. This criticism of the "free recital" does not apply to official positions where the player receives a salary and is required to give his best energies for the elevation of the public taste through the perfection of his art. Under such circumstances organ recitals cannot fail to be of the highest value musically in any community, especially if the programs are selected with discrimination and sound judgment.

An important factor in any musical education is the opportunity of listening to masterpieces interpreted by all of the greatest artists, whether they are organists, pianists, violinists, or singers, and here let me urge all organists to hear good orchestral concerts frequently, for by so doing they will learn better than in any other way how to phrase properly, how to play clearly and rhythmically, and how to combine the stops in a manner which will produce the most artistic and satisfactory effects.

I do not mean that it is at all necessary to imitate the orchestra in every particular, for in many instances it would be merely an attempt, and after all why should we seek to belittle the grandest music of all instruments! There is, however, much, very much, which can be learned by listening to the blending of the different instruments, to the wonderful varieties of touch, accentuation and phrasing of a well-trained orchestra.

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## MR. BIRKEROD SINGS OLD DANISH SONGS

Baritone and Maude Klotz, Soprano, Stir Enthusiasm at Ocean Grove Concert



Holger Birkerod, Danish Baritone

OCEAN GROVE, Aug. 5.—One of the best concerts of recent date here was that given by Holger Birkerod, the Danish baritone; Maude Klotz, the young American soprano, and Alois Trnka, violinist. These artists were assisted by Clarence Reynolds, organist and accompanist, in a transcription of "Faust" and other numbers.



Maude Klotz, American Soprano

Mr. Birkerod, as an artist, possesses a striking individuality, a personality which strongly influences his interpretations and reveals new readings. He is dramatic, almost to excess, but succeeds in making his renditions the more telling by his very dramatic ability. In his singing of old Danish and Polish folk songs he is at his best. There is something of the folk spirit in his enthusiastic manner, in his sincerity of interpretation, that immediately wins the attention of the audience. In addition to his power to interpret the elemental, as shown in folk music, Mr. Birkerod has the ability to bring out that which is best in songs by the old masters. His excellent legato was well shown in the encore to his last number, in which the strangely fascinating melody was sung *con amore*. He was frequently recalled and was heartily encored for his work.

Maude Klotz, who sang at a moment's notice because of the illness of another artist, is a young singer who has before her a tremendous future if she but chooses to grasp her opportunities. Her voice has a great range, is clear, and she possesses a facile technic. In addition to this she has sympathy, warmth in her interpretations, and a stage presence which immediately wins her audience. Excellent as her art is now it will be more striking when Miss Klotz has had the broadening influence of a few years of concert or operatic experience.

Her ability was recognized by the audience, which recalled her countless times and insisted on encores.

Alois Trnka displayed a big tone and a good technical equipment. His playing was brilliant and he was compelled to respond with encores. A. L. J.

### DR. CARL IN ROME

American Organist Meets Perosi, Master of Music to the Pope

ROME, Italy, July 25.—William C. Carl, the American organist, has been spending two weeks in Rome en route to Paris. While here Dr. Carl played in the Accademia Royale di Ste. Cecilia, and visited the famous institution, spending considerable time in the Royal Library examining the manuscripts and valuable archives.

Dr. Carl had the honor of attending by invitation the Memorial Service to Pope Leo XIII in the Sistine Chapel and seeing the Pope and Papal Court. The Requiem by Perosi and sung by the full Sistine choir, was conducted by the composer, master of music to the Pope. After the service Dr. Carl met Maestro Perosi in the Vatican. A number of novelties have been secured in Italy for next season, both for concert and the work at the Guilman Organ School.

### GIVE CONCERT AT BAR HARBOR

Quartet of New York Singers also Entertained by Frank Damrosch

Edith Chapman Goold, soprano; Ellen Learned, contralto; Frederick Wheeler, baritone, and Edmund Jahn, basso, comprised the quartet of soloists at a concert given at the Arts Building in Bar Harbor, Me., on July 29. Numbers by Brahms, Schumann, Mendelssohn and Lassen made up the program, which was artistically revealed by these well-known singers. The auditorium was crowded and the audience notably appreciative, demanding several encores. On Sunday the quartet was entertained by Frank Damrosch at his home in Seal Harbor, and presented another program at his home before a gathering of friends. Mrs. Goold and Miss Learned were especially successful in their duets.

### Mordkin to Dance for Newport Society Early This Season

Mikail Mordkin, the Russian dancer, is to display his art for the benefit of the Summer colony at Newport and has arranged to give demonstrations between the time of his arrival in this country late this month and the time for the beginning of his tour with Mlle. Pavlova. It is possible that Mlle. Pavlova may appear with him at Newport. M. Mordkin will appear for his initial Newport performance at Sherwood, the villa of Mr. and Mrs. Pembroke Jones, on September 2.

Boito's "Mephistopheles" is to be given in English for the first time during the coming season by the Carl Rosa Opera Company in the English provinces.

### BUSY ENLARGING HIS REPERTOIRE FOR THE 'CELLO



—Photo by Mishkin.

Joseph Gotsch, 'Cellist, Teacher and Composer

Joseph Gotsch, the New York 'cellist, is spending the vacation months at Watch Hill, R. I., where he is busy enlarging his repertoire, adding modern compositions from time to time, and working at some of the old 'cello concertos, unfortunately neglected these days, such as the D Major Concerto of Haydn. He is frequently heard with M. Lichtenstein-Koevessy, violinist, and Otto Schreiner, pianist, in ensemble at the Atlantic House, where he has received much praise for his masterly playing. Mr. Gotsch will return to New York about the middle of September and will be heard in many important concerts in the Fall. He is at work on a number of compositions for his instrument, the success of his recent "Berceuse Americaine" having been emphatic.

### Clarence Eddy Visits His Birthplace

Clarence Eddy, the noted American organist, who read a paper before the National Association of Organists at Ocean Grove, N. J., on Thursday of last week, left this week for Greenfield, Mass., where he will spend a month at the Mansion House. Greenfield is Mr. Eddy's birthplace. Mrs. Eddy, who will accompany the organist as contralto soloist during his forthcoming tour, is with him at Greenfield.

### Gives Up Opera Stage for Marriage

Boston, Aug. 5.—Both the principals in a marriage uniting a former clergyman and an opera singer, member of the Boston Opera Company, have given up their respective careers for the sake of marriage. The singer is Anne Roberts, who appeared last season in important rôles in "Carmen," "Rigoletto," etc., and the bridegroom is Herbert W. Barker, formerly rector in churches in Wilmington, Del., and Boston, and now a broker in Providence.

### Balalaika Orchestra to Open on October 9

The American tour of the Imperial Russian Balalaika Orchestra will open in New York, October 9, and will close here February 20.

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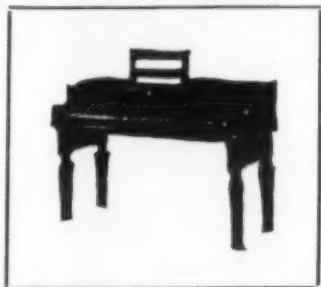
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## "THE DIVAN" AT CHAUTAUQUA

Bruno Huhn's Song Cycle Receives a Noteworthy Performance—August Quartet of Soloists Springs Immediately Into Favor

CHAUTAUQUA, N. Y., Aug. 6.—The last half of the season was ushered in on Monday, and at this writing the attendance at this Summer colony is the greatest in the institution's history. During July the musical program proved a rare treat.

The soloists for August were all on the ground Monday and constituted a brilliant quartet. They are Mrs. Marie Stapleton Murray, soprano; Rose Bryant, contralto; Oscar Lehmann, tenor, and Marcus Kellerman, basso. The first appearance of the quartet was in Bruno Huhn's song cycle, "The Divan," which was presented in the amphitheater on August 2 to an audience that packed the place, and that gave the singers a most enthusiastic reception. The work presented was new to this resort. It resembles the "Persian Garden" of Liza Lehmann somewhat. "The Divan" seems to be really the better of the two and is bound to meet favor with both singers and musicians in general.

Mrs. Murray possesses a soprano voice of beautiful texture, which is lyric in its type. Her enunciation is good and she has already won the good graces of Chautauqua audiences. This, however, may be said of all four artists.

Miss Bryant, the contralto, is a dramatic singer in style and her enunciation is impeccable. Her voice is of exceeding richness and great range. She is giving an excellent account of herself.

Mr. Lehmann is doing good work and is of a most pleasing personality. His singing is intelligent and his voice is pleasing. It has resonance and good register, with excellence in carrying quality. He had important work in the song cycle which he did with great credit to himself.

This is Marcus Kellerman's second season here and he amply verified the many good things we have heard of him during the past Winter season. He possesses all those attributes that mark the successful singer—excellent stage presence, a fine voice and equally fine enunciation. Chautauqua folks welcomed him again with no uncertain show of pleasure. Frederick Shattuck was an efficient accompanist.

Marian Van Duyn, who was the contralto of the July quartet, is still at the Snow Cottage.

Edward S. Van Leer, the tenor of the July quartet, has gone to his home in Philadelphia. After a two months' vacation he will return to his duties in the Fifth Avenue Baptist Church of that city.

Frederick A. Williams, the well-known teacher and composer of Cleveland, O., is here for a three weeks' stay.

Adah Byrd Conner, the soprano of the July quartet, has gone to Indianapolis, Ind., for a short visit before she returns to New York to resume her duties in the Bloomingdale Reformed Church and Temple Emanuel.

On Tuesday, at 11 A. M., H. A. Wheeldon was heard in a delightful organ recital which was composed of the works of Stainer, Wheeldon, Guilman, Lemare and Maily.

A large audience heard the Marcossion-Hutcheson recital at Higgins Hall Tuesday at 5 P. M. The program was as follows:

Sonata in E Flat, for violin and piano, R. Strauss, Messrs. Marcossion and Hutcheson; "Vogel als Prophet," novelle in F; "Warum," "Traumess Wirren," Schuman, Mr. Hutcheson; "To Spring," Grieg-Marcossion; "Melodrame Picolino," Guiraud; Russian Airs, Wieniawski, Mr. Marcossion; Gavotte in D Minor, D'Albert; Fire Magic from "The Valkyrie," Wagner-Brassin, Mr. Hutcheson.

At the Croxton-Washburn recital, on Thursday at 5 P. M., in Higgins Hall, a large and enthusiastic audience greeted these superb singers when they presented another delightful program consisting of the works by celebrated writers, both American and European.

N. J. Corey of Detroit was heard in an organ recital the afternoon of the 4th in the amphitheater. He chose for his program numbers by Guilman, Foerster, Bach, Grison, Whiting, Saint-Saëns, Brahms and Wagner.

The recital given by Myron A. Bickford, the Mandolin Club, the Chautauqua String Quartet, with Lynn B. Dana as accompanist, was greeted with a large audience. Numbers by Haschna, Mascagni, Delano, Kohler, Bull, Mendelssohn, Dvorák and Henius were the offerings and the program was a delight to all who heard.

Thursday evening N. J. Corey gave an interesting lecture on Verdi at the amphitheater. His lecture was illustrated with the use of the stereopticon and the autograph, the performance being both interesting and instructive.

Henry Vincent was heard in another of his delightful Sunday afternoon interludes on the 6th. An unusually large audience was in attendance.

On Friday evening the choir orchestra and soloists for August gave Bruch's "Fair Ellen" and Gade's "The Crusaders" in a manner that will long be remembered by those who heard. The choir was positive in pitch and attack and with the orchestra and soloists produced an ensemble that was well-nigh perfect. The painstaking work of Director Hallam was evident on all sides and he deserves great credit for the magnificent production. The soloists, without exception, were satisfactory in their parts and never was there more enthusiasm shown by a Chautauqua audience than on this occasion.

L. B. D.

## FROM "MUSICAL AMERICA" READERS

A Statement from Fannie Bloomfield-Zeisler

To the Editor of MUSICAL AMERICA:  
A certain manager, whose name I suppress out of charity, has been announcing me, absolutely without authority, both by letter and in his printed circulars, as one of the artists under his management, offering me to the parties with whom he corresponded at half my terms.

My brain is not tricky enough to figure out why he did this. There would certainly be no object in making engagements for me unless I accepted them, which, of course, I would not have done. He counted on the fact that any use of my name in connection with his would give him the prestige which he does not enjoy, or perhaps he did not think ahead of what he would do if the parties with whom he negotiated accepted his offers. But then, it is easy for such people (and unfortunately, there are others) to manufacture lies to get themselves out of scrapes, which lies are usually calculated to reflect on the artist. For instance, he can say that I broke my contract with him, or that my dates are all filled, etc., etc.

No one is authorized to make engagements for me except Aline B. Story, No. 5749 Woodlawn avenue, and the Quinlan International Bureau, of New York. This I want distinctly understood.

I trust this letter will reach the eyes of

those with whom the aforesaid gentleman (?) corresponded about me, and I thank you beforehand for your courtesy in publishing it. Sincerely yours,

FANNIE BLOOMFIELD-ZEISLER.  
CHICAGO, August 2, 1911.

Not the First Performance of "Moses in Egypt"

To the Editor of MUSICAL AMERICA:  
In a recent copy of MUSICAL AMERICA, just at hand, I notice that your correspondent at Chautauqua speaks of the late performance of Rossini's "Moses in Egypt" as being the second in America, the first having been at the same place two years ago.

As a matter of fact I heard the same work sung about forty years ago by the Handel and Haydn Society of Philadelphia, and then not for the first time. I remember among the soloists were such old-time singers as Maria Brainerd, Josephine Schimpf and Aaron Taylor, of Philadelphia, besides a young baritone who is still active in musical life in that city, viz., Emil Gastel.

If I mistake not the same so-called "oratorio" was in the regular repertoire of the Handel and Haydn Society of Boston, and was sung frequently there as well as elsewhere.

Tamworth, N. H., Aug. 5, 1911.

FREDERIC L. LAW.

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## PILZER POPULAR WITH SUMMER AUDIENCES

Violinist Much Applauded at Park and New Century Roof Garden Concerts in New York

Maximilian Pilzer, concertmaster of the Volpe and People's Symphony Orchestras, has had to forego his vacation because of his engagement as concertmaster of the Elliott Schenck Orchestra, which is giving Summer concerts on the roof of the New Century Theater, and his work as concertmaster of the Volpe Orchestra in its park concerts. In addition to his orchestral work Mr. Pilzer has been soloist with both organizations and plays several times each week.



Maximilian Pilzer

Mr. Pilzer, on the occasions at which he has appeared as soloist, has fully maintained his reputation as an artist of more than usual ability. After each solo, both in the park and at the theater, he has been recalled numerous times and has been heartily encored. In fact, it has been a long time since a soloist at these popular concerts has received such ovations. He has been especially successful in the park where thousands have heard him. It is difficult to make the tone of a violin carry sufficiently out of doors, but Mr. Pilzer has made his tones audible to the farthest listener.

His repertoire for these concerts includes such works as Sarasate's "Zigeunerweisen," Hubay's "Hejre Kati," the Wieniawski "Polonaise," the Bach-Gounod "Ave Maria," the "Meditation" from "Thais," the Wieniawski "Faust" fantasia, "Dreams," Wagner, the "Preislied," Wagner, obligatos and ensemble numbers such as the Serenade for violin, cello and piano by Saint-Saëns.

He was also the soloist at a concert in Spring Valley, N. Y., on July 28. On this occasion he was enthusiastically received and encored.

## ALEXANDER HEINEMANN DEPARTS

Eminent German Baritone Will Return Here Next Season to Appear in 100 Concerts Arranged by Manager R. E. Johnston

Alexander Heinemann, the German baritone and *lieder* singer who has been touring America this season under the management of R. E. Johnston, sailed Tuesday for Europe on the *Kaiser Wilhelm II.* Mr. Heinemann, while abroad, will give several recitals in Berlin and other cities and has been engaged as soloist with the Berlin Philharmonic Chorus, Siegfried Ochs, director, for their first big concert of the season. He was also invited to sing in "Elijah" with the Bayreuth Oratorio Society, an organization under the direct patronage of Cosima and Siegfried Wagner, but was compelled to refuse the engagement because of his second American tour which will begin in November.

Mr. Heinemann has spent the last two months in San Francisco, teaching a large

## HONOR SHERWOOD'S MEMORY

Memorial Service for Noted Pianist and Teacher at Chautauqua, N. Y.

CHAUTAUQUA, N. Y., Aug. 6.—Higgins's Hall was the scene of a most impressive service on Wednesday afternoon when a memorial service in honor of the late William H. Sherwood, who did so much for Chautauqua in a musical way, was held. He was the head of the piano department here for twenty-one years and of him it was often said he taught more pupils here than any other teacher, and of the throng at this service many had been his devoted students.

The service was presided over by Alfred Hallam, musical director at Chautauqua. Ernest Hutcheson played the Adagio, from Beethoven's *Sonata Pathétique*, and Sol Marcossion, for many years associated here with Mr. Sherwood, played the *Bach Air* for the G String, accompanied by Messrs. Hubner, violin; Bickford, viola, and Moller, cello of the Chautauqua Orchestra. A quartet composed of Messrs. Lehmann, Bird, Hallam and Croxton sang "The Lost Chord." President George E. Vincent, of the Chautauqua Institution, made the address of the afternoon, adding a personal tribute.

## NEW YORK'S "POPS"

Beethoven Sonata Played by Moonlight One of This Week's Features

Elliott Schenck and his orchestra began the sixth successful week of their summer night concerts on the Century Theater roof, New York, Sunday, with a program of popular numbers. Monday was "Instrumentalists' night" with Maximilian Pilzer, violinist; Master A. H. Schutz, pianist; Elias Bronstein, cellist, and Messrs. Roodenburg, flute, and Sperando, horn, as the soloists. Tuesday night was "Symphony night" with two movements of the Dvorák "New World" symphony as the principal number. Roa Eaton was the vocal soloist. Julia Howe, soprano, sang for the first time at the concerts of this week and created a pleasant impression.

Beethoven's "Moonlight Sonata," given by the light of the moon only, with all the electric lights extinguished, furnished a novel feature of the week's performances. The audiences were consistently large and well pleased.

## SEASHORE SPORTS ENJOYED BY TEACHER AND PUPIL



From Left to Right: Mme. Delia Valeri, Teacher of Voice; Zatella Martin, Coloratura Soprano, Pupil of Mme. Valeri, and A. Valeri, Secretary of Alessandro Bonci

MME. DELIA VALERI, the teacher of voice, and A. Valeri, the personal secretary of Alessandro Bonci, the tenor, have been spending the month of July at Rockaway Beach. They will go to the mountains for this month before returning to their new New York studio for the season.

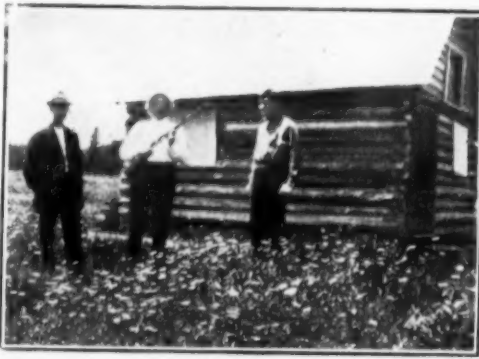
Mme. Valeri, who returns to New York two days a week to teach, has been followed to the seashore by several pupils who wish to have daily lessons. Among

these pupils is Zatella Martin, a young Western girl, who was sent to Mme. Valeri by Signor Bonci, who heard her sing on one of his concert tours. Miss Martin is a brilliant coloratura soprano and is rapidly acquiring a repertoire for operatic work.

The time that can be taken from teaching is spent by Mme. Valeri and her pupils in bathing, fishing and motor boating on Jamaica Bay. The above picture shows them landing from a motor boat trip.

## VAN HOOSE ENJOYS HUNTING

American Tenor Spent His Vacation at Speculator, N. Y.



Ellison Van Hoose (in Center) Enjoying Vacation Sports

Ellison Van Hoose, the American tenor, who has returned to this country after three years abroad, has been spending some time in the mountains at Speculator, N. Y., where, in addition to the boating, bathing and fishing, there has been opportunity for hunting.

Mr. Van Hoose is now at Ocean Grove, N. J., where he will shortly appear in concert. Last Summer he was so successful in his first appearance that he was at once re-engaged for a second appearance and after that for a concert during August

this year. As soon as his summer engagements are filled Mr. Van Hoose will begin a concert tour of the entire country under the management of Haensel & Jones.

## WRITING BOOK ON LISZT

Carl Lachmund at Work on His Reminiscences of Composer

Carl V. Lachmund, the well-known pianist and educator, whose conservatory in New York has for many years graduated accomplished pupils, left for the Pacific Coast this week, to remain until early in September. Among other stops in his itinerary he will visit relatives in Portland, Ore. Prior to his departure Mr. Lachmund told a representative of *MUSICAL AMERICA* that the faculty of his school will include twelve prominent teachers next season. While Mr. Lachmund's eminence as a pianist advances this branch of music most prominently, courses in violin, theory and normal training for public school teachers are conducted with gratifying results.

Mr. Lachmund was for many years personally identified with Franz Liszt in Weimar, and he has for some time been busily occupied preparing a volume of reminiscences of that master. This work will throw a new light on Liszt's personality, since it will contain reports of innumerable incidents in the composer's career which have not hitherto been published.

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William J. Kraft gave the last organ recital of the Summer session in the chapel of Columbia University August 10.

Lois Fox, who sings Swiss and negro character songs, is to appear at four recitals under her own management in New York this Fall.

Chester Herold, tenor, gave a recital recently in the Greek Theater, Berkeley, Cal., singing numbers by Handel, Homer, Huhn, Hatton, Sullivan and Stewart.

At the First Presbyterian Church, Berkeley, Cal., an organ recital was recently given by Dr. H. J. Stewart. The program contained works by Bach, Widor, Grieg, Chopin and Merkel.

Mrs. Frances Thoroughman, of San Francisco, appeared at a concert of the Chautauqua Assembly at Pacific Grove, Cal., recently, and sang two groups of songs which delighted a large audience.

Lamar, Col., has arranged with the City Orchestra of that place, through leading citizens and a committee of the Women's Club, to have a series of Fall and Winter concerts, following the highly satisfactory series last year.

Martha Gissel, the young New York soprano, is passing her vacation at Modena, N. Y., and is resting for her coming Winter's work. She will fill several engagements at Kingston, Modena and the neighboring towns.

Mme. Luisa Bresonier, a Spanish prima donna, who arrived in New York from Cuba recently, has gone to Chicago, where she will make her American debut with Alessandro Liberati's grand opera company at the White City.

Emily Diver, soprano, of St. Paul's M. E. Church South, in Baltimore, is appearing in concerts during her vacation. She was the soloist at Mount Holly Inn Sunday evening, rendering classical selections in a charming and artistic style.

Students of Alexander Hennaman's Summer school presented an educational program in St. Louis last week. Those taking part in the program were John Stemme, Meyer Milner, Miss Harvey, Estell Baker, Norine Dalton and Mrs. Cassel.

A musicale was given Thursday afternoon of last week at the Evergreen Hotel, Baltimore. The participants were Florette Hamburger, Adolph Roten, Hortense Gundesheimer, Harry C. Williams, L. H. Fisher, S. M. Brownwell and Jacob Schuman.

Wallingford, Conn., has a seventeen-year-old orchestra leader, J. Francis Degnan, violinist, who is to lead a five-piece orchestra the coming season and who, three years ago, established the record of being the youngest union orchestra leader in the State.

Word has been received in St. Louis from Mrs. Franklyn Knight in Florence, Italy. She is studying with Braggiotti and will return to St. Louis October 1 to resume her teaching in Music Art Building. Mrs. Knight is contemplating a Chicago appearance in the early Fall.

The special feature at the park concerts in Baltimore last week was the excellent cornet playing by Walter H. Feldmann, who is but thirteen years old. He is a nephew of Daniel Feldmann, bandmaster of the City Park Band, and vice-president of the Baltimore Musical Union.

Lorraine Holloway, organist of St. David's Protestant Episcopal Church in Baltimore, will spend his vacation in England, his native country. He will attend the great Higher Choral celebration in St. Paul's, London, September 3. Mr. Holloway was a choir boy at St. Paul's for a number of years.

The St. Louis Business Men's League has extended an invitation to the National

Organists' Convention, which meets every year at Ocean Grove, N. J., to come to St. Louis next year. This invitation is sent through the State president, William M. Jenkins, organist at Second Presbyterian Church.

Isa Latisch, a harpist of Berlin, is to appear in concerts here this season. Since her arrival in America she has appeared principally with the French Opera Company at New Orleans and with the New York Symphony, the Russian Symphony, the Cincinnati Orchestra and in recitals through the West and South.

The closing Sunday afternoon Half-Hour of Music at the Greek Theater, in Berkeley, Cal., was provided by the band of the Fifth Regiment Infantry, N. G. C., directed by Capt. George Hollister. Nita Abbott, soprano, assisted. This enjoyable program was the last to be given of the Summer season. The concerts of the Fall season open late in August.

Mr. and Mrs. John Stoessel and granddaughter, Edna Stoessel, of St. Louis, are now sojourning in Europe. They will tour Switzerland and will be joined by Ollie Stoessel, the St. Louis boy violinist and composer, who is studying in the Berlin High School of Music. Edna Stoessel is an accomplished pianist and will try for a scholarship at the German capital.

A musicale at the studio of Marie Withrow, in San Francisco, on Monday afternoon of last week, was the medium through which the friends of Bernard Wilson gathered to wish him *bon voyage*. Mr. Wilson, who is a pupil of Miss Withrow, leaves soon for Florence, Italy. He is the possessor of an unusually good voice, and his many friends predict success for him.

"The Independent Musician's Association" has been organized in Milwaukee by Paul Langheinrich with a membership of eighty-six. Mr. Langheinrich was elected president; Herman Schmidt, vice-president; Johann Nadolinsky, treasurer, and Jacob Mix, secretary. The association is an offspring of the Milwaukee Musicians' Association, which has a membership of more than 500.

The number of local singers who will next season invade the realms of light and grand opera is remarkably large. From the ranks of Chicago Musical College singers alone some twelve students will be identified with high class productions playing in metropolitan theaters. Two of these Ralph Errolle and Dorothy Maynard, will sing the most important roles in the most talked of musical offering of the season, "The Pink Lady."

Pupils in piano of Cecilia R. Berry played the following numbers at their annual recital at the University School of Music, Ann Arbor, Mich.: Concerto, C major (Beethoven), Katherine Burlingame; "Hark, Hark, the Lark," "Polonaise" (Schubert-Liszt and Paderewski), Elsie Lois Backus; Concerto, D minor (Mendelssohn), Nellie Goucher; Concerto, G minor (Moscheles), Elsie Lois Backus; Miss Berry at second piano.

A concert was given on August 4 at Griffin's Corners, N. Y., by the Maurice Kaufman Concert Company of New York for the benefit of the Skene Library of Griffin's Corners. The program presented Maurice Kaufman, the New York violinist, in the Saint-Saëns Introduction and Rondo Capriccioso and shorter numbers by Beethoven, Hubay, Brahms, Wieniawski and Sarasate. Agnes Reifsnnyder sang an aria from "Samson et Dalila" and songs by Horatio Parker, Harriet Ware, Maurice Kaufman and Reinhold Becker.

Helen Poole, of LaPorte, Ind., has been appointed supervisor of music in the public schools of Milwaukee by City Superintendent Carrol G. Pearce, and the appointment has been confirmed by the board of school directors. Miss Poole succeeds Mrs. Frances Elliott Clarke, who resigned in April,

1911, to accept a position with the Victor Talking Machine Company as manager of the school promotion department. While Miss Poole's name has not previously been prominently before the public, she is a talented musician who has been doing exceptional although unpretentious work in the smaller cities.

Mrs. Hardin Burnley, who sings child songs, has just received from Liza Lehmann the first copies from the press of a group of songs written by Mrs. Burnley and set to music by Mme. Lehmann. The copies were accompanied by a letter of high appreciation from Mme. Lehmann, whose interest in the verses was aroused when she heard Mrs. Burnley deliver them at a recital in London last year. Mrs. Burnley has frequently been heard in her recitals in New York, Newport, Atlantic City, Asheville, Tuxedo and elsewhere in the United States, as well as in London, where she received high praise for her artistry.

Helen Grinnell Mears, of New York, appeared in a number of musical events recently in Lincoln, Neb., including the commencement exercises of the University of Nebraska. She went there as a young and unknown singer, but immediately captivated the public and the professional musicians as well. She has a voice of sweetness and power, and has also temperament, intelligence in singing and clear enunciation. For her chief effort before a crowd of nearly three thousand she gave "My Heart at Thy Dear Voice," Saint-Saëns, with string and organ accompaniment, and aroused much enthusiasm.

Mrs. Bertha Smith-Titus, of the Chicago Musical College, is spending the Summer with her boys on an Idaho ranch. Dr. F. Ziegfeld will return from his European trip during the first week in September, in time for the annual free scholarship contests. Adolph Mühlmann expects to arrive by the same boat. Frederick Schmidgall, assistant treasurer of the college, has just left on the second vacation he has taken during that period of time. Although entitled to and urged to go for a vacation each year, Mr. Schmidgall has remained at his post throughout the Summers in order to look after the business of registration.

Mrs. T. M. Howells, soprano, director of the Women's Chorus, Male Double Quartet and the Frazer Methodist Choir of Florence, Col., gave a concert July 28 that was well attended and appreciated. Those assisting were Cora Bragg, mezzo-soprano; Irene Lobach, of Nevada, Mo.; Beatrice McCandless, Chicago; Mrs. J. P. Newell, Kansas City; Beatrice Hyde, Amy Diebert, sopranos of the Women's Chorus; Mrs. James Thomas, contralto, Albion College, Michigan, in "Samson and Delilah" aria, and in a duet with Thomas Roberts, tenor, who also gave solos. The piano soloists were Marguerite Johnson, who accompanied Merle Johnson, mezzo-soprano; Ethel and Ruth Deibert, in solo numbers and duets.

Edward A. Hanchett, organist of the Gaston Avenue Baptist Church of Dallas, Tex., and Will A. Watkin, organist of the First Baptist Church, gave an organ recital on July 27 at the First Methodist Church of Durant, Ok. The following program was rendered: Grand Chorus, Dubois; (a) Introduction and Melody, Read; (b) Salut d'Amour, Elgar; Vocal solo, "My Heart at Thy Dear Voice," from "Samson et Dalila," Saint-Saëns; Doxsee, Mrs. Grace Moore; (a) Serenade, Schubert; (b) Alceste, Saint-Saëns; vocal solo, "The Rose," Streletski, Miss Mabel Wood; Offertory, E flat, Wely; Pilgrims' Chorus, Wagner; vocal solo, "M'Appari Tutto Amor," Flotow, J. E. Dandridge Murdaugh; March in G, Henry Smart; (a) Arcadian Idyll, Lemare; (b) Gavotte from "Mignon," Thomas; Recessional March, Guilmant.

The parlors of the Hotel Northfield in East Northfield, Mass., were crowded August 3 for a musicale given by two young Boston musicians, Ethel Rea and Alice McDowell. Miss Rea has been a pupil of Mrs. Evta Kileski Bradbury of Boston, and has been singing during the last year as soprano soloist at the Church of the Disciples in Boston. Her selections included French, German and English songs and she was warmly encored. Miss McDowell is a teacher of pianoforte at the Fox-Buonamici school in Boston, where she was formerly a pupil of Carlo Buonamici. She played a number of compositions by famous artists, and was particularly ap-

plauded for her excellent tone. An interested listener at the recital, who assisted in arranging it, was George C. Stebbins of Brooklyn, who has been the leader of music at the general conference at Northfield for twenty-eight years, and who will again be prominent this year.

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Summer visitors at Cape May, N. J., are enjoying the concerts given by Theodor Gordohn, the New York violinist and composer, at the Cape May Hotel. Large au-



Theodor Gordohn

diences have listened to the music with great interest; in fact, the music room has been so crowded on a number of occasions that it has been found necessary to place

two hundred and fifty extra chairs in the concert hall. In the four years that Mr. Gordohn has been going to Cape May, he has established an enviable reputation through his finished solo playing, conducting and personality. His compositions are also popular with his audiences and requests are frequently received for his works.

On special occasions is heard the Gordohn Trio—Theodor Gordohn, violin; Lazare Rudie, 'cello, and Milan Smolen, piano—and the performances of standard works in the chamber music repertoire are much applauded. On August 20, a testimonial concert will be given in honor of Mr. Gordohn, and a gala performance is being prepared. The programs throughout the season are varied and the repertoire contains compositions by Flotow, Verdi, Massenet, Puccini, Rubinstein, Friml, Suppe, Von Weber, Mascagni, Delibes, Rossini, Nevin and many others.

### Sam Franko a Guest of Mischa Elman

According to letters received in New York, Sam Franko, whose concerts of old music were formerly a feature of each New York season, and who is now identified with Berlin's musical activities, has been invited by Mischa Elman to be the latter's guest at Scheveningen, Holland, this Summer. At present Mr. Franko is enjoying a vacation at Ostseebad, at Binz am Rugen, Germany, where he is accompanied by several of his pupils. Mr. Franko will again give three concerts of old music in Berlin this Winter.

### Ben H. Atwell Recuperates at Sea

Ben H. Atwell, director of promotion and publicity for Pavlova and Mordkin, the de Diaghileff Star Ballet, the Imperial Russian Court Balalaika Orchestra and allied concert attractions, left for Bermuda Saturday to enjoy the benefit of the ocean trip after his recent recovery from a severe attack of grippe and tonsillitis. He returned on Wednesday.

### Mlle. Chenal to Return to Paris Opéra Comique

PARIS, Aug. 5.—Good news for Paris operagoers has just been received in the announcement that Mlle. Chenal will resume her place at the Opéra Comique next season. She has had such great success in London that many thought she would not return here.



### Adam Schattner

Adam Schattner, a veteran violinist, orchestra leader and bandmaster, died in Lyons, N. Y., August 26 at the age of seventy-five. He was born in Germany and arrived in Lyons when very young. He organized the first orchestra between Syracuse and Rochester, as well as the first brass band and was leader of both for forty years. His rendition of the "Money Musk," "Cat Swamp Haze," "Devil's Dream," "Fisher's Hornpipe" and other popular violin pieces of the last century always attracted the crowds. Schattner leaves a widow, two daughters and five sons, all musicians.

### Sigmund Hajos

Sigmund Hajos, at one time the foremost of Hungarian tenors, died recently in his seventy-second year. He had taken courses in science at the universities of Vienna, Uech and Heidelberg before his voice was discovered. He sang first in Budapest, later in Leipsic and Prague, and managed to amass a small fortune that enabled him to retire before his powers had waned.

### Charles B. Fiske

PALMER, MASS., Aug. 5.—The funeral of Charles B. Fiske was held here Monday at the Second Baptist Church. Mr. Fiske had served the church for fifty years as organist.

### Elizabeth Dreyschock

Elizabeth Dreyschock, widow of the violinist, Raimund Dreyschock, is dead in Cologne, at the age of eighty-one. She was once a prominent concert singer.

### Mme. Charles d'Albert

The death is announced in London of the widow of the late Charles d'Albert, and mother of Eugen d'Albert, the eminent pianist.

## PREPARING SCENERY FOR BOSTON'S NEW OPERATIC PRODUCTIONS

(Continued from page 3)

goes up on an initial performance the routine work takes up all the time and all these preliminaries have to be attended to in the Summer months.

### A Device to Silence Choristers

An interesting and unusual device is being installed at the Boston Opera House which should insure smoother or at least quieter performances—behind the scenes—than ever before. As most of the Boston opera-goers realize, Mr. Russell, who is present at every performance, occupies an aisle seat in the last row of the orchestra floor. During the two seasons past he frequently noticed that the noise made by the chorus while that body was awaiting its entrance cue back of the scenes had a dis-

turbing effect during the performances, and this in spite of continuous warning and threats of fines. To stop this noise effectually two wires have been placed connecting the stage with the chair occupied by the director, and the moment that any noise becomes apparent Mr. Russell can press two little buttons on the side of his chair, which cause a large illuminated sign to appear in the rear of the stage in letters of fire, "Silence," "Silenzio," while an intermittent buzz calls the attention of everybody on the stage to the device. It is expected that this appliance will have a salutary effect upon the conversational tendencies of the choristers. Mr. Russell is also to have a telephone at his elbow, so that he can communicate with the stage manager and give his directions while watching a performance or rehearsal. O. D.

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